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Quality in the Translation of Narrative Fictional Texts
from Arabic into English for the Purposes of Publication
Towards a Systematic Approach to (Self-) assessing the Translation Process

Ali Faisal Abidalwahhab Almanna

**A thesis submitted to the University of Durham for the
Degree of Doctor of Philosophy in the School of Modern
Languages and Cultures**

2013



Declaration

I, Ali Faisal Abidalwahhab Almannna, hereby confirm that the composition of this Ph.D thesis is entirely my own work.

A handwritten signature in blue ink, appearing to read "Ali Faisal".

Ali Faisal Abidalwahhab Almannna



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Ali Faisal Abidalwahhab Almanna

Acknowledgment

I should like to express my gratitude to my supervisor, Professor Paul Starkey, the head of Arabic department at Durham University, for all the time, effort and support he offered me.

I am also grateful to my second supervisor Dr Federico Federici who supervised the theoretical part of my work, in particular Chapters Four and Five and provided me with valuable suggestions and comments.

I am also most grateful for the support and encouragement of the other members of my Supervisory Committee, Dr Edward Welch, Dr Áine McMurtry and Professor Jan Clarke.

My special thanks are due to Dr Michael Hall who offered valuable insights into, and guidance on, the many and varied aspects of the linguistic and analytical challenges of translating Arabic, in particular Chapter Six.

My deep indebtedness and sincere appreciation naturally go to Professor Said Faiq and Professor Ovidi Carbonell who read Chapter Two and provided me with useful comments and advice.

I am greatly indebted to Dr Kadhim Bakir, Professor Mohammad Fraghal, Dr Allen Clark, Professor Alya' Al-Rubai'i and Dr Ali Al-Hasnawi for all the time, effort and support they offered me.

Finally, no word could ever express my deepest love and gratitude to my family who have supported me in my studies.

Abstract

The main focus of the current study is on translation quality assurance. In studying the translation process, the present study does not confine itself to the micro-level of translating, i.e. reading, analysing, comprehending, transferring, polishing the draft translation and the like. Rather, the translation process is studied from a perspective of translation as industry; it is divided into three main phases, namely: 1. pre-translation, 2. translation and 3. post-translation. Each of these three phases of the translation process requires those involved in the whole project to take certain steps that correspond to each level's requirements with a view to ensuring the quality of the translation process that leads to the quality of the product. The translation process at its macro level is envisaged in this research as a set of constraint-motivated strategies. Dealing with the text at hand, translators encounter a set of constraints. In studying these constraints and their effects on the final shape of the translated text, constraints are divided into two types, viz. verbal constraints driven by the text itself (e.g. language-related constraints, textual constraints, cultural constraints with a micro nature, communicative constraints, pragmatic constraints, semiotic constraints and stylistic constraints) and non-verbal constraints originating from outside the text (e.g. cultural constraints with a macro level, purpose of translation, generic conventions, intended readership, power of patronage, master discourse of translation, text typological constraints, discoursal constraints, norm-imposed constraints and translator-related constraints).

It has been shown that the relationship between the constraints imposed on the translator and the strategies available is not a one-to-one relationship, but rather the strategy is sometimes a result of more than one constraint. As people are different in perceiving world reality, in their tolerance to the pressure exerted on them, in their beliefs, feelings, cultural background, ideologies, attitudes, such a selection among available strategies is subjective rather than objective, being attributable to translators' ideology, idiolect, competence, experience, skills and social and religious background.

Transliteration System

The following Arabic transliteration system has been consistently employed throughout this thesis:

Arabic	Transliteration	Arabic	Transliteration	Arabic	Transliteration
ء	'	ز	z	ق	q
ب	b	س	s	ك	k
ت	t	ش	sh	ل	l
ث	th	ص	s	م	m
ج	j	ض	d	ن	n
ح	h	ط	t	هـ/ة	h
خ	kh	ظ	z	و	w
د	d	ع	'	ي	y
ذ	dh	غ	gh	ى / ا	a
ر	r	ف	f		

Vowels

Arabic	Transliteration
َ fathah	a
ِ kasrah	i
ُ dammah	u
ا alif	ā
ي yaa'	ī
و waaw	ū

Note:

- In the case of (ـ) *shaddah*, a consonant is doubled;
- the names of Arab authors whose works have been published in English are spelled as they appear on the publication without applying this transliteration system;
- any Arab names that appear in quotations follow the transliteration system of the reference quoted and not the above one; and
- the following names remain as they commonly appear in English and are not transliterated to avoid confusion: Nawal El-Saadawi, Saddam Hussein, Mahfouz, Mohammed Choukri and so on.

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Chapter One: Introductory Remarks

The central focus of this thesis is translation quality assurance. The idea of the current study emerged when the researcher was involved in a series aiming at translating Arabic literature in its various genres – short stories, poetry, novels, novellas and the like – to English. While working on the first volume of the series, we, as series editors, were occupied with an uncomfortable feeling that if we did not take the necessary steps and procedures that would ensure the translation quality, we might produce a volume full of errors, typos, manipulations of the source text (ST), omission whether on purpose or through carelessness and so on. Such a uncomfortable feeling arose, first, because of the translated texts we had been reading and, second, from the fear of failing to present Arabic literature to the Western reader through English as it should be, thereby contributing to worsening the critical situation between Arabs and Westerns. In what follows, the claims, hypotheses and research questions; the study significance; the study aim; the study design; the study scope and limitations; and research materials will be touched on.

1.1 Claims, Research Questions and Hypotheses

The translation process at its macro-level is envisaged in this research as a set of constraint-motivated strategies. Dealing with the text at hand, translators encounter a plethora of constraints, such as type of audience, purpose of translation, context of situation, power of patronage, generic conventions, translators' ideology and idiolect, to mention but some. Although these constraints often restrain translators, thereby limiting their scope of freedom in dealing with texts through translation, they nonetheless offer translators opportunities to enhance their creativity in translation.

The present study, in studying the process of translation, does not confine itself to the micro-level of translating, i.e. reading, analysing, comprehending, transferring, polishing the draft translation and the like. Rather, it covers 1. the pre-translation, such as selecting the text, testing the translator and planning for positive marketability, and 2. post-translation, i.e. proof-reading, editing, translators' approval, obtaining a native speaker's impression and so on.

It is hypothesised that regardless of the person involved in the process (be it a translator, translation project manager, editor, reviser, translation critic, researcher and so on) the quality of the translation process, which hypothetically leads to the quality of the translation product, is ensured via a multi-staged process starting with analysing the segment of the text at hand, identifying the type of constraint, prioritising the competing elements and finally resorting to a local strategy or a combination of two, or many, strategies. When these stages are perfectly conducted, they will lead to produce a target text (TT) that is in line with the purpose and status of the translation, target reader's expectations and generic conventions. In contrast, failing to prioritise these competing elements properly due to translators' carelessness, and lack of a good analysis among other things will undoubtedly lead to an unconvincing rendering; hence, the importance of enhancing the spirit of analysis inside the translator.

The quality of the translation process at its micro level (i.e. the actual act of translating done by the translator) is seen in the current study as a question of priority. As stated above, dealing with the text at hand, translators are influenced whether consciously or subconsciously by the type of audience, purpose of translation, context of situation, power of patronage, generic conventions, their own ideology and idiolect and so on. Detecting the source of the difficulty that slows their progress on the one hand, and choosing among the available strategies on the other, translators usually find themselves prioritising the competing elements. The final shape of the TT is seen here as a result of a process in which translators use their utmost effort to reach an accord between the constraints imposed on them and adopting the most appropriate strategy.

It is claimed here that in order to ensure the quality of the translation product, one has to ensure, in the first place, the quality of the process. This is in tune with Hatim and Mason's (1990: 3) claim advocated by Al-Qinai (2000: 497) who writes that the "tendency to ignore the process of decision making lies behind the lack of objectivity in translation assessment. Consequently, any attempt to evaluate translations by analytic comparison of source text (ST) and target text (TT) is bound

to divert away from accuracy without considering the procedures undertaken by the translator to resolve problems”.

Building on the above-mentioned hypotheses, claims and the assumption that in order to ensure the quality of translation product, one has to ensure in the first place the quality of the translation process, the following questions have emerged:

1. What are the main types of constraints imposed on translators?
2. How can the quality of the translation process be ensured?
3. Are there certain steps that should be followed by publishers? What are they? These trigger off the following questions:
4. By taking the appropriate steps, can subjectivity be cancelled or, at least, kept to a minimum?
5. Are these steps of equal importance to the translation quality?

1.2 Significance of the Study

The significance of the current study lies primarily in the growing need for more detailed objective critical studies assessing the qualities of the translated texts by applying reliable and rigorous criteria that can stand as the most acceptable guidelines. Further, the present study acquires its importance from the fact that it is, to the best of the researcher’s knowledge, the first elaborate study, which presents the translation process from the perspective of translation as industry. It gives the reader a good opportunity to know the translation process at its macro-level as a dynamic activity, not a process performed by the translator only.

1.3 Aims of the Study

The current study aims at

1. describing the translation process at its macro-level;
2. working out a systematic approach to (self-) assessing the translation process at its macro-level; and

3. providing literary translators, editors, publishers, translation controllers and translation project managers with practical steps that would ensure the quality of the translation process at its macro- level.

1.4 Design of the Study

The thesis is divided into five main chapters preceded by an introduction and followed by a conclusion, a selected bibliography and appendices. Chapter One spells out the hypotheses, claims and research questions; the aims of the study; the scope and limitations of the study; the significance of the study; and materials used in the current study. Chapter Two and Three are devoted to presenting a detailed description of the translation process as a set of constraint-motivated strategies. These constraints are divided into two main types, namely verbal constraints and non-verbal constraints. While Chapter Two tackles the non-verbal constraints, such as extra-linguistic constraints, translator-related constraints and norm-imposed constraints, Chapter Three spells out the verbal constraints, such as language-related constraints, textual constraints, cultural constraints, communicative constraints, pragmatic constraints, semiotic constraints and stylistic constraints. Building on the premise that there are no rigorous, reliable criteria on which a translated text can be objectively assessed and on the assumption that in order to ensure the quality of the product, one has to ensure the quality of the process, Chapter Four deals with the main steps that might be followed by publishers and translation project managers in order to guarantee a successful management that leads to the reduction of the number of errors on the one hand, and safeguard a positive reception by the target language (TL) society on the other. Chapter Five describes and discusses the proposed approach to self-assessing translation at its macro-level in a systematic way. This approach aims to control consistency in the workflow and to establish a sort of a framework of reference on the one hand, and to distance oneself from any sort of randomly-achieved work, thereby keeping spontaneity and subjectivity to a minimum on the other. Chapter Six is confined to the application of the approach proposed in Chapter Five. At the end, conclusions are drawn, which are followed by a selected bibliography and appendices.

1.5 Scope and Limitations of the Study

In order to produce relatively adequate and generalisable results on the one hand, and in order to narrow down the scope of the study in an attempt to determine variables and problems involved in dealing with such a text type on the other, the present study confines itself to the following:

- **Text type:** Narrative Fictional Texts
- **Directionality:** from Arabic into English
- **Topic:** Translation Quality Assurance
- **Purpose of translation:** publication

No claim is made in the current study that the approach proposed herein is applicable to all text types, regardless of the translation purpose and translation direction. However, it should not be taken for granted that the proposed approach will not work well with other text types, other pairs of languages, or if the translation direction goes the other way round. It may or may not require certain adjustments.

1.6 Research Material

The research material is extracted from a core group of four Arabic short stories and translated for the purposes of the current study. In order to assure a representative sample of the texts to be used in describing the translation process as industry as well as its quality assurance, the four stories selected to be used in the current study have been written by different authors. This ensures that varying perspectives, different fields of discourse, varying degrees of writing style, idiolect, ideology and so on are represented in the texts.

The selected texts are:

- From Lubna Maḥmūd Yāsīn's بصمة مواطن *Baṣmat Mūwatīn* 'A Citizen's Fingerprint'. Lubna is a Syrian writer and editor; she studied painting and sculpture in Damascus.

The story unfolds in an unnamed Arab country and the writer does not locate the main character in any particular place or time. The main character in the story is presented as a flat character who undergoes no change or development throughout the whole story. She utilises this character as a symbol, standing for a great number of people in the Arab world who suffer from the injustice, tyranny and oppression of the various regimes. These people do not have the right to choose, accept or object. When they say 'no', they may find themselves in prison, just like the main character in the story. When he uttered a single word reflecting the difficulty he had in accepting what had been imposed on him, he found himself surrounded by thousands of armed personnel in military uniforms, accompanied by menacing police dogs. They covered his eyes with a handkerchief, tied it so tight that he could not see anything and took him 'there' (for more details on the author and the story, see the background to the first text in Chapter Six).

- From Karīm 'Abid's story غرام السيدة (*Gharām al-Sayyidah 'Aīn 'The Passion of Lady A'*). Karīm is an Iraqi storyteller who has written several books of poetry and collections of short stories.

The story describes the suffering of an unnamed woman living in a conservative society. She represents the women in her society who suffer badly from the restrictions imposed on them, depriving them of their basic rights, such as love. Society tells them what to do and what not to do, irrespective of their opinion and attitude. None of the characters presented undergo any change or development throughout the story. The writer portrays the main character, Lady A, as a complicated person who does not know exactly what she wants and is caught up in a train of thought and feelings that she cannot understand. She has been waiting for a man, a different man to pass by, to follow her, but not a bewildered, hesitant man. However, sometimes her desire to watch people falling in love with her is stronger than her desire to be in love with them. As a typical woman of a conservative society, she is paralysed by fear and worries, similar to those of her father, that cross her mind from time to time for reasons she does not understand (for more details, see the background to the second text in Chapter Six).

- From ‘Abdul-Raḥmān al-Rubai’īs story *ذلك الأنين Dhālik al-Anīn 'Groaning'*.
‘Abdul-Raḥmān is a leading Iraqi writer; he studied painting in Baghdad and worked as a director of the Iraqi Cultural Centre in Beirut and Tunisia. He has written several books of novels and collections of short stories.

The text used in the current study comes from the first part of the story which is divided into two unrelated parts by the writer who numbers but does not name them. The first part is built on three dreams narrated by the main character. In the first dream, he was being chased by strange beasts with open jaws. The place was filled with rocks and pits. When he fell into one of them, he was surrounded by hooded men wielding axes trying to prevent him from getting out of the pit. In the second dream, he imagined himself in a large, cold and desolate room. On the bare floor, there was a nest of small snakes intertwined around one another because of the cold, but he was not afraid as he assured himself that they were just house snakes. However, his calm turned into panic when he saw a large spider. The spider in the dream was so large that it survived the attack with the hammer until it finally breathed its last. In his third dream, somebody opened fire on him and killed him, while his partner was screaming for help, but her screams resounded in vain through the valley before them. It is clear that the story embodies the main character’s sufferings that are reflected clearly in his dreams, or more accurately, his nightmares. These three dreams may be understood as implicit references to the sufferings of Iraqis during Saddam Hussein’s regime (for more details, see the background to the third text in Chapter Six).

- From Muḥammad Khudayyir’s story *حكايات يوسف Hikāyāt Yūsif 'Joseph's Tales'*.
Muḥammad Khudayyir is a prominent Iraqi storyteller, novelist, critic and writer. He was born in Basra, Iraq, in 1942 where he still lives. He is the author of several collections of short stories and a well known novel *Basriyatha* published in 1996.

The story tells of a giant publishing-and-writing edifice that was constructed in the narrator’s city after the war. A wide plot of land on the river bank, two kilometres in

area, was chosen to be the site of a printing house, rising twelve storeys so that it could be seen by anyone approaching. Work in this real-imagined printing house carried on, day and night, for years. In the story, the city authorities gathered together from the neighbouring cities blacksmiths, smelters, builders, carpenters and engineers, and raised their profiles among the people. The city authorities also placed printers, copyists and writers in high positions, assigning to them the highest printing house in the city, and put in charge a skilled man, known to the local as 'Joseph the Printer'. It is a scene-based story, taking its theme and details from realistic situations in an ironic way with a view to engaging the reader and also the authorities that have neglected the city after the war (for more details, see the background to the fourth text in Chapter Six).

Chapter Two: Translating as Constraint-motivated Strategies

In this research, the translation process is envisaged as a set of constraint-motivated strategies. Dealing with the text at hand, translators encounter a great number of constraints. Some of these constraints come from outside the text, i.e. non-verbal constraints, such as the type of audience, purpose of translation, power of patronage, generic conventions, discoursal constraints, translators' ideology, idiolect and competence as well as constraints imposed by virtue of translation norms and so on, while others are driven by the text *per se*. In this chapter and the following chapter, a linguistic descriptive approach will be used to study the translation process at its macro-level. It is worth noting here that the main purpose of the study, particularly in this chapter and the following one, is not to probe into the psychological factors that motivate translators to adopt one strategy rather than another. Instead, it is an attempt to give an analytical description of the translation process as strategies taken by translators under the influence of certain constraints. It is held that the severity of these constraints as well as translators' reaction to them is not static as people are different in perceiving world reality, in their tolerance to the pressure exerted on them, in their reaction to such pressure and so on. In this chapter, the first set of constraints, i.e. non-verbal constraints, and their effects on the final shape of the translation will be outlined in detail.

2.1 Non-Verbal Constraints

The translator is a focal element in the translation process. Unlike the writer of the ST or reader of the TT, s/he has the double responsibility of being both the ST receptor and the TT sender. As such, s/he is involved in a great number of tasks, such as reading, analysing, interpreting, comprehending, transferring, restructuring, adapting, improving, evaluating and the like (Bell 1991; Belhaaj 1998).

In order to be in a position to determine the appropriateness of what global strategy to apply, the translator needs first to operate at the macro-level of the translation process to ascertain the text type, the genre, the intended readership and so on. Only then can the translator move to the micro-level of the process to embark on what Hall (2008: 26) describes as,

the procedural phase that requires the lexical and syntactic choices and pragmatic and stylistic decisions that he/she sees will best transmit the communicative effect of the source text to the target readership, taking into account evaluation of that readership's cognitive capabilities.

As such, prior to embarking on the actual act of translating, translators are influenced by a variety of factors, such as the type of audience, purpose of translation, context of situation, power of patronage, generic conventions, their own ideology, idiolect and competence and so on. In this regard, Darwish (2009: 2-3) comments:

Translation decision making is a process that is circumvented by many constraints at various levels and stages. These constraints, which are external, internal, physical and non-physical, must be removed in order to generate alternatives that achieve the objectives of the translation process within a defined scope, parameters and strategies.

Although Darwish's view is valid, it however ignores the positive effects such constraints might play in forming the final shape of the TT. So, the argument here is that although these constraints often restrain translators, thereby limiting their scope of freedom in dealing with texts through translation, they nonetheless offer translators opportunities to enhance their creativity in translation.

Within this context, the TT is seen here as a result of a process in which translators deploy their efforts to accommodate the constraints imposed on them and adopt what they deem to be an appropriate strategy or strategies. To put this differently, spotting the source of the difficulty that slows the translator's progress on the one hand, and choosing among the available strategies on the other, translators find themselves prioritising among competing elements. According to Lefevere (1992: xiv), translators operate under five constraints, namely:

1. Power of patronage;
2. Poetics;
3. The universe of discourse;
4. Structural differences between the SL and TL; and
5. The translator's ideology.

Chesterman (2000: 78-9) relates these constraints proposed by Lefevere to 'norms of translation', such as 'the expectancy norm', 'accountability norm', 'relation norm' and 'communication norm' (these norms are discussed later on in this chapter).

Lefevere (1992: 12-18) stresses the importance of the translator's own ideology and the dominant TL poetics over the other types of constraints as they are the apparent determiners of the translated work. These two types of constraints, as Hatim and Munday (2004: 100) stress, will "manifest themselves in the way texts are consciously or unconsciously brought into line with dominant world views and/or dominant literary structures". Bassnett and Lefevere (1998) overstate that ideology influences every single aspect of translation, and that translation is the product of ideology from which it cannot free itself. But although ideology has a crucial influence on the product of translation, there are other constraints besides ideology *per se* that determine the final shape of any translation.

Other types of constraints include previous translations of the "same genre, author". So, "the existence of previous translations of classical works like Shakespeare's implies that any reference to his characters is usually subject to a process of linguistic translation that the same conventional proper noun would not

undergo in normal conditions” (Aixlela 1996: 67). Translating Othello into عطييل ‘*Utāil*’ in Arabic is a good example. In this respect, Al-Qinai (2005: 519) rightly comments:

Names of institutes, fictional, non-fictional and biblical characters that have gained a translational form will usually force the translator to adopt the established form regardless of whether it is correct or not.

Closely related to this is the influence of the mother tongue on the translation product, translation competence, the translator’s idiolect, the constraints of space and time, among others. Within this context, translation constraints can be classified into four main types:

1. Extra-linguistic constraints: These include the translation purpose, intended readership, generic conventions, power of patronage, cultural (macro-level), discoursal, and text typological constraints, as well as existing (past) translations of the same text or similar texts;
2. Translator-related constraints: These include ideology, idiolect, competence and fear;
3. Norm-imposed constraints: These include expectancy, accountability, relation and communication norms (see Chesterman 2000: 87-89); and
4. Text-driven constraints: These include language-related, textual, cultural (micro-level), communicative, pragmatic, semiotic and stylistic constraints.

For the purposes of this chapter, only non-verbal constraints (extra-linguistic constraints, translator-related constraints and norm-imposed constraints) will be discussed in terms of their effect on the final shape of the translation.

2.2 Extra-linguistic Constraints

When deciding their global strategy, translators usually ask themselves a number of questions that would identify the text type, genre, the intended readership of the TT, the translation purpose, and the function of the TT, among other things, with a view to forming a global strategy before embarking on the actual act of translating. In this regard, Hatim and Mason (1997: 11) remark: “Translators’ choices are constrained by the brief for the job which they have to perform, including the purpose and status of the translation and the likely readership and so on”. Parallel to these, the publisher’s attitude, or the agency’s policy, the presence of the ST in a bilingual edition, and the relationship between the source and target cultures (self and other) are often of equal influence in deciding the appropriateness of a particular global strategy. In this regard, Venuti (2000: 468) comments:

Translation never communicates in an untroubled fashion because the translator negotiates the linguistic and cultural differences of the foreign text by reducing them and supplying another set of differences, basically domestic, drawn from the receiving language and culture to enable the foreign to be received there.

In sum, translators do not work randomly, but are rather influenced by particular constraints that are of a macro nature (extra linguistic constraints). The translator sometimes receives some information (the translation brief) from the translation commissioner (client, agent, translation project manager or publisher), which implicitly or explicitly gives indications as to what global strategy to adopt.

Cultural Constraints (macro-level)

When translating from language/culture *A* to language/culture *B*, translators are influenced by the way in which they look at the other and *vice versa*. This way of viewing the other and/or the way in which the other sees 'us' influences the translation process at every stage of translation. In this regard, Bassnett and Trivedi (1999: 2) write: “Translation is not an innocent, transparent activity but is highly charged with signification at every stage; it rarely, if ever, involves a relationship of equality between texts, authors or systems”. As such, translation is a cultural act,

associated with “a highly manipulative activity that involves all kinds of stages in the process of transfer across linguistic and cultural boundaries” (Ibid).

Approached from such a perspective, another type of constraint derived from the struggle between the culture we are translating from and the culture we are translating to, can be identified. Faiq (2008: 27-30) emphasises that translation presents prime sites for examining a great number of issues, such as power relations, race, gender, (post-) colonialism, publishing strategies, censorship and otherness whereby all parties involved in the translation process at its macro-level (be they publishers, editors, translation project managers and translators) are highly influenced by their own culture and the way it views the cultures they are translating from or to. The way, in which they see self and other (source and target), influences among other factors (see below) every single aspect of the translation process, starting from selecting the ST for translation up to presenting it for the target reader. As far as the relationship between the source culture and target culture is concerned, it is worth mentioning that the relationship is not always equal, but rather a target culture, as Robyns (1994: 409-420) concludes, may take one of the following positions towards the source culture:

1. Imperialist, i.e. the target culture encourages transporting foreign materials from the source culture, provided that the transported materials are naturalised in accordance with the established systems of the target culture and its norms and conventions;
2. Defensive, i.e. the target culture regards the source culture as a threat to its identity, thereby avoiding any influence the target culture might exercise;
3. Trans-discursive, i.e. the two cultures see each other equally; or
4. Defective, i.e. the target culture looks at the source culture as a capable culture that can compensate for the target cultural deficiencies.

So, whatever the relationship between the interfacing cultures, be it imperialist, defensive, trans-discursive or defective, there will be some sort of influence on the translator prior to embarking on the actual act of translating. However, the influence

may well reach its peak when the relationship is imperialist whereby the target culture adopts a colonial approach in transporting the foreign materials. Such an imperialist relationship between the source and the target cultures has encouraged the translation of literary works that are in line with existing stereotypical representations conjured up in the target readers' minds towards the original culture regardless of the literary quality of the works (for more details, see the discussion on marketability in Chapter Four).

In addition to being influenced by their own culture and the way they see the other, translators, before starting the actual act of translating, may find themselves working for and affiliated to specific bodies with certain criteria and descriptions that are formulated for the translated materials. Such criteria and descriptions form established systems with specific norms and conventions for selecting, representing, producing and consuming the foreign materials, thereby producing a master discourse of translation through which identity and difference (self and other) are discussed and negotiated and within which translating is done (cf. Faiq 2007, 2008). Adhering to the constraints imposed by virtue of a master discourse on all parties involved in a macro-level of translation, self and other (source and target) become situated into ways of representation inherited in the shared experience and institutional norms of the self. Otherness is therefore measured according to a number of possibilities within the master discourse. In this regard, Faiq (2008: 30; emphasis his) rightly comments:

When the other is feared, the lexical strategies (language choices) one expects are those that realize hierarchy, subordination and dominance. Otherness can and often does lead to the establishment of stereotypes, which usually come accompanied by existing representations that reinforce the ideas behind them. The presentation of others through translation is a powerful strategy of exclusion used by a self as normal and moral (Said, 1995). Not surprising, this exclusion is also accompanied by an inclusion process of some accepted members from the other as long as the *acceptees* adopt and adapt to the underling master discourse and its associated representational system and ideology of the accepting self, *acceptors* [...].

Generic Constraints

Another type of constraint imposed on the translator prior to starting the actual act of rendering is related to genre. Following Kress (1985: 19), Hatim and Mason (1990: 69-70) define genre as “conventionalized forms of text which reflect the functions and goals involved in the language activity characteristic of particular social occasions”. These genres, according to Kress (1985: 9), “provide a precise index and a catalogue of the relevant social occasions of a community at a given time”. These generic conventions, on the one hand, help translators expect the lexical items, the syntactic structures, the register members and the like which are normally used in such a genre, and restrict them from opting for “non-member candidate selections from entering the generic sphere”, on the other (Bayar 2007: 137). Again, translators are not working here randomly. Rather, they operate under generic constraints, which represent the conventionalised forms of the marriage contract that make the translator understand معجل and مؤجل in the following example as مقدم and مؤخر, and help select 'down-payment' and 'deferred payment' respectively in English rather than other options available as equivalents. Also, it is the generic conventions that make the translators opt for 'male spouse' and 'female spouse' rather than 'bridegroom' or 'bride' respectively:

قال وكيل الزوجة والدها مخاطباً الزوج المذكور نفسه زوجتك وانكحتك موكلتي ابنتي _____ على مهر
معجل قدره _____ وتوايعه المذكوره ومهر مؤجل قدره _____ فأجاب الزوج فوراً وأنا قبلت
ورضيت بزواجها ونكاحها لنفسي على المهرين المذكورين وتوايعهما

*The representative for the **female spouse** (her father) said, addressing the aforementioned **male spouse**, “I have given you my daughter _____ in marriage for a dowry the **down-payment** of which is _____, the extras of which are mentioned above and the **deferred payment** of which is _____”. The **male spouse** immediately replied, “I accept your daughter in marriage and confirm the dowry’s down-payment, deferred payment and extras stipulated above”.*

(Adapted from Hatim *et al* 1995: 86-87; emphasis added)

Here, it is the generic conventions that could possibly give rise to such unidiomatic renderings, such as 'male spouse' and 'female spouse', which are not often used in other genres. However, legislative writings still retain particular remarkable features

that distinguish it from other genres, such as the length of sentences, the complex structures, the use of archaic expressions, the use of the lexical item and its synonym, the use of a particular preposition and its synonym, the dearth of punctuation marks and so on (cf. Crystal and Davy 1969).

Discoursal Constraints

Closely associated to genre is the term 'discourse', which can be defined as "institutionalized modes of speaking and writing which give expression to particular attitudes towards areas of socio-cultural activity" (Hatim and Mason 1997: 144). In this respect, Hatim (1997a: 206) comments:

As the mouthpiece of institutions, discourse becomes the vehicle of attitudinal expression, and the framework within which terms of reference pertaining to a given cultural code are established. Structurally, discoursal considerations determine the way texts concatenate (often in sequence, sometimes embedded within each other).

So, when the original writer's selections from the language resources give expression to a particular attitude or point of view towards a certain socio-cultural activity, say racism, feminism, liberalism and the like, the meanings of the text at hand with the aid of the conventionalised forms of the genre will be clearly understood. Abu Libdeh (1991: 121) remarks that "the meanings of a text are derived from the meanings (or conventions) of a genre and of a discourse. Discourse determines what is to be said; genre determines how it will be said".

Approached from a translation standpoint, these institutionalised modes of speaking or writing that give expression to attitudes towards a certain socio-cultural activity (i.e. discourse) will impose another type of constraint on translators, in particular when their attitudes towards such a social-cultural activity are different, or the attitude itself is not in line with the target cultural norms or with the specific norms and conventions of the established systems for selecting, representing, producing and consuming foreign materials, i.e. the master discourse of translation (cf. Faiq 2007). In the following example quoted from Nawal El-Saadawi's novel *الحب في زمن النفط* and translated into English by Basil Hatim and

Malcolm Williams as *'Love in the Kingdom of Oil'*, the translators being influenced by the master discourse of translation from Arabic into English have altered the institutionalised modes of writing to give different expression to attitudes towards such a social-cultural activity (i.e. the relationship between men and women), thereby producing a different discourse:

هل خرجت يوما عن طاعتك؟

Has she ever previously left the conjugal home without your consent?

(cited in Abuelma'tti 2005: 210)

Here, the translation refers to the woman as if being in prison and not allowed to go out unless she has permission from her master/husband. Such a discursal restructuring adds a characteristic that would invoke in the mind of the target reader images of oppression and slavery practised on women in the Arab world (cf. Abuelma'tti 2005: 210). This discursal manipulation is enthusiastically welcomed by the Western publisher/reader as it reinforces the existing stereotypical representations conjured up in the mind of the Western readers towards the Arab/Islamic world on the one hand, and it accords well with the master discourse of translating from Arabic into English on the other. In this regard Abuelma'tti (2005: 181) comments:

Translation traffic from Arabic, thus, creates a set of characters and ideologies organized around the contrast between the West (Self) and East (Other) in which the exotic Orient is represented in a table of accessible information, and so, a typical cultural product of Western dominance (Aydin 1994). The ideology of cultural globalization today subjugates the Arab/Islamic world to translation projects and strategies that are suppressive and which eventually result in perverted images.

Hatim and Mason (1990) hold that these three types of constraints, namely text, genre and discourse are of a semiotic nature. Mason (1994: 23-34) points out their importance in

governing the production and reception of texts and the rhetorical conventions of the cultural communities of source and target language [...] as semiotic categories, these are culture-specific in the sense that different cultural communities may have evolved their own intertextual conventions governing what constitutes a given genre and discourse, or text.

In a similar vein, Hatim (1997a: 4) stresses that text, genre and discourse

relay vital signals which, through some form of intertextuality, link a given utterance with what basically reminds us of, be this some social occasion conventionally enshrined in language (a genre structure), some attitudinal statement (a discursal element) or some rhetorical purpose (a textual matter).

Purpose of Translation

Another critical factor that has a great influence on the global strategy is the translation purpose. The translation purpose or skopos (as it is known in the literature) is a crucial factor that determines the final shape of the translation. Drawing on the theory of Translational Action introduced by the Finland-based German, Justa Holz-Manttari, Skopos theory claims that the crucial factor that determines the final shape of the TT is the purpose of the translation. Skopos theory “relies on key concepts in pragmatics, such as intention and action” (Hatim 2001: 74). According to Skopos theory (cf. Nord 1997: 27-28; also discussed in Hatim 2001: 74), there are three types of purposes:

- a) *The general purpose*, i.e. the purpose of the translator in translating the text, i.e. the translator’s motivation, such as gaining reputation, earning a living and so on;
- b) *The communicative purpose*, i.e. what is the purpose of the TT? Is it for persuading, instructing or just for information;
- c) *The purpose of the translation strategy*, i.e. why is a certain strategy adopted while others are excluded?

The general rules of Skopos theory can be summarised as follows:

1. It is the skopos of the translation that determines the shape of the translation. Knowing the purpose behind the translation enables the translator to opt for a certain global strategy, thereby excluding other available strategies;
2. There should be 'intertextual coherence' or 'fidelity' between the TT and the ST as long as the TT is “an offer of information about an existing offer of information”, i.e. the ST and TT should be intertextually coherent with each other. The TT is “judged to be intertextually coherent to the extent

that there is consistency between the intentionality of the source text producer, the way this is interpreted, and the way it is reexpressed with target language” (Hatim 2001: 75-6);

3. The third rule is addressing the integrity of the TT itself, i.e. the TT must be intratextually coherent.

It follows that each of the skopos rules discussed above exerts certain constraints on the translator. Firstly, adopting a global strategy will undoubtedly affect the local strategies taken by the translator, i.e. reasoned decisions, such as addition, omission, deviation, lexical choice, maintaining or ignoring some stylistic features, reflecting or changing the register concerning specific problems of grammar, punctuation, syntax, style, comprehension and accuracy. Secondly, as long as the relationship between the ST and the TT is considered, the fidelity rule is related, to a considerable extent, to the accuracy of the translation or 'the relation norm' (cf. Chesterman 2000). Thirdly, the rule of the integrity of the TT brings to the fore notions such as acceptability, accessibility and naturalness (see below).

Target-language Readership

Another factor that plays a crucial role in determining the final shape of the translation is the translator's need to take into account the target reader's expectations. This requires translators to take a number of fundamental decisions concerning the levels of acceptability and accessibility. In this regard, Baker (1992: 219) states that the TT acceptability does not “depend on how closely it corresponds to some state in the world”, but rather on how the target readers access the TT and decide on its reality “whether believable, homogenous or relevant”. To this end, the translator needs to render the “exact contextual meaning of the ST [...] through the medium of a TL which is acceptable to the TL reader and easily understood by him” (Adab 1997: 9-10). In this regard, Hall (2008: 23) writes:

To achieve effective communication, the translator needs to take account of the cognitive and cultural environment of the targeted language community and its likely expectations of the transmitted text and make his/her translation as informative and accessible as possible.

This brings to mind two notions, viz. naturalness and explicitness vs implicitness. To begin with, the salient features of naturalness, according to As-Safi and Ash-Sharifi (1997: 60-1), are 'well-formedness', 'acceptability', 'idiomaticity', 'authenticity', 'contemporaneity', 'intelligibility', 'accessibility' and 'readability'. The retention of a certain level of naturalness sometimes requires the translator to take a wide variety of fundamental decisions in this regard, such as skewing the SL syntactic structure to conform to TL syntax; slackening and/or lightening the ST propositional contents for the TT version; coordinating between obligatory and optional information and so on. As for explicitness vs implicitness, it is very much related to “assumptions about the universe” (Bell 1991: 188), i.e. the amount of information that the text producer, in our case the translator, assumes that s/he shares with the text receiver, i.e. the TT reader. As such, when the translators assume that the amount of information is shared between them and their intended readers, they do not need to make every piece of information explicit in the surface structure (Ibid). Actually, the translator’s decisions on what is relevant to the target reader are “based on his intuitions or beliefs” (Gutt 1991: 112). Gutt holds: “The translator does not have direct access to the cognitive environment of his audience, he does not actually know what it is like – all he can have is some assumptions or beliefs about it” (Ibid).

Building on such assumptions or beliefs they have about their target readers, translators opt for certain local strategies in order to live up to the target readers’ expectations and realise global strategies. For instance, the English translation of Fu'ad al-Takarli's خزائن اللامرئيات '*A hidden Treasure*' exhibits fundamental changes whereby elements of ambiguity and culture-specific elements in the original have been omitted and/or modified to cater for the target readers’ expectations:

ثم جاءها النصيب أخيراً فتزوجت منذ خمس سنوات واستقرت بها الحياة هنا.
Finally, she got married five years ago. Now she's settled here.
 (Husni and Newman 2008: 234-235)

In the above example, there is a semantic repetition جاءها النصيب 'lit. *the fate came to her*' and تزوجت '*she got married*'. Pragmatically speaking, the maxims of quality and quantity are flouted as opting for one of them is sufficient to convey the author's

intention. What is of greater importance for our discussion is the first segment, i.e. *'the fate came to her'* in which the locutionary act (statement that the fate came to her) is different from its illocutionary force (she got married). The translators, being aware of such a pragmatic issue, have resorted to deleting جاءها النصيب 'lit. *the fate came to her*' as rendering it literally would be unidiomatic and, indeed, nonsensical in English. However, from a stylistic perspective, had the translators taken into account such a semantic repetition, they could have come up with a rendering, such as: *'her luck changed and she got married'* or *'her turn came and she got married'*.

Text-typological Constraints

Texts have traditionally been divided into different groups on the basis of their subject matter. It is believed, according to this method of organising texts, that some texts share certain characteristics, such as the frequency of occurrence of particular lexical items or syntactic structures. These linguistic characteristics enable them to be organised into different types, such as poetic, legislative, technical, scientific and so on. In this respect, Bell (1991: 202) writes:

Individual texts resemble other texts and it is this resemblance which is drawn upon by the text-processor in "making sense" of the text. This knowledge is, clearly, of crucial importance to the language user and any attempt to explain how texts are created and used must include an answer to the question "How is it, given that each text is unique, that some texts are treated as the same?"

Although this method of organising texts according to their subject matter has been used for a long time in programmes of translation teaching, there is a substantial difficulty in working with such a text typology, in particular that related to defining the text type itself, for instance what is meant by a literary text? There is undoubtedly "a substantial degree of overlap which suggests that content, *per se*, is inadequate as discriminator" Bell (1991: 203). He adds that "such an approach will work with some highly ritualized genre (some types of poetry, for example) but not in the case of the majority of texts where again, and now at the formal level, there is overlap" (Ibid).

In the early 1970s, the German scholar, Katharina Reiss, drawing upon the functional relationship between the ST and the TT, gave attention to the importance of linking translation method to text type. In her book co-authored with Vermeer (1984), they divided texts into three types: informative, expressive and operative, relying on a classification of language functions, presented by the German psychologist, Karl Bühler, who classified language functions into three types, namely expressive, informative and vocative. Having distinguished these three text types one from the other, Reiss added that in translating an informative text, since the main aim is to convey information to the reader, priority is given to the content rather than the form, whereas in translating an expressive text where the main aim is to impress the reader, particular attention should be paid to the aesthetic effects. However, in translating an operative text where the main aim is to persuade the reader, the focus of attention should be shifted towards extra-linguistic effect at the expense of aesthetic values and semantic content.

Working on the textuality model proposed by Beaugrande and Dressler (1981), Hatim and Mason (1990, 1997) designed a model of text types in translation that endorses the notion that despite the fact that texts are essentially hybrid, one particular function tends to predominate over the other functions. In their model, Hatim and Mason (Ibid) classify texts into three main types, viz. exposition, argumentation and instruction:

- a) *Instructional texts* focusing on influencing future behaviour on the part of the text receiver. This text type is subdivided into:
 - 1. *Instruction with option* as in the case of advertising; and
 - 2. *Instruction without option* as in contracts, treaties and so on.
- b) *Expository texts* where the text producers are engaged in presenting concepts, states, events, entities and relations in a non-evaluative manner. They are subdivided into:
 - 1. *Descriptive texts* “focusing on objects spatially viewed”;
 - 2. *Narrative texts* “focusing on events temporally viewed”; and
 - 3. *Conceptual texts* “focusing on the detached analysis of concepts and yielding a number of text forms” (Hatim 2001: 197).
- c) *Argumentative texts* focusing on the evaluation of the relations between concepts. This text type is subdivided into:

1. *Counter-argumentative texts* where a thesis is cited, then opposed, i.e. stating a viewpoint to be followed by a counter-claim along with a substantiation outlining the grounds for the opposition; and
2. *Through-argumentative texts* where a thesis is cited, then supported or defended, i.e. stating a viewpoint to be argued through without any explicit reference to the opposition of the viewpoint claimed.

Regardless of the method adopted in typifying texts, what is of greater importance in this regard is that there is some sort of correlation between text type and the global strategy to be applied by the translator (cf. Hatim 1997b; Reiss 2000; Haddad 2004; Bayar 2007; Hall 2008 among others) as different text types put different demands on the translator. In this regard, Hatim (1997b: 11) states:

Being aware of the extent to which a particular text is evaluative determines the translation strategy to be adopted. [...], literal translation works admirably well with legal language *لغة النص القانوني*, slightly less well with exposition *السرد* and not always well with the more involved types of argumentation *الجدل* which necessitates a free translation.

In a similar vein, Bayar (2007: 144) rightly comments:

These macro-structural dimensions govern the selection of text realisation devices to create the ST just as much as they should do (i.e. as much as the translator is aware they do, and is willing to let them exert the same impact) during the TT production.

This accords well with the hybrid nature of texts. Any text type can sometimes utilise the formats of the other texts. Yet, its type is not determined according to the formats borrowed from the other text type, but is rather determined by “the text’s over-all function and super-ordinate goal” Bayar (2007: 143-144).

2.3 Translator-related Constraints

Being both the ST receptor and the TT sender, the translator is involved in a number of tasks, such as reading, analysing, interpreting, comprehending, transferring, restructuring, adapting, improving, evaluating and so on (Bell 1991; Belhaaj 1998). Furthermore, the translator is influenced by a variety of factors, such as his/her own ideology, competence, idiolect and fear.

Ideology has generally been used in negative political terms mostly within the scope of traditional Marxist definitions whereby it is, “a form of cognitive distortion, a false or illusory representation of the real” (Gardiner 1992: 60). Most researchers in translation studies and allied fields, however, see ideology as “the tacit assumptions, beliefs, value system which are shared collectively by social groups” at a certain time (Hatim and Mason 1997: 144). In a direct link to translation, ideology is viewed by Lefevere (1998: 41) as an approach through which 'readers' in general and 'translators' in particular approach texts. This is the view adopted in this study.

In approaching texts, translators are influenced, whether consciously or subconsciously, by their own beliefs, backgrounds, assumptions and the like; hence, their employment of certain linguistic devices, such as 'transitivity', 'cohesive device', 'over-lexicalisation', 'style-shifting' and so on. (Hatim and Mason 1997: 143-163) to superimpose “certain directionality on the text in order to approximate it to, or even have it meet, [their] own or some other agent’s goal” (Farghal 2008: 1). Mazid (2007: 121) provides us with a clear example in which the translator does not mention 'Israel' or 'Palestine' when translating the map of the Arab world, which contains Israel in the original. The translator simply uses 'Gaza Strip' and 'West Bank', i.e. قطاع غزة والضفة الغربية. Hypothetically speaking, giving the same text to another translator who is an Arab Israeli to translate it into Arabic, we might find Israel mentioned and Gaza Strip and West Bank ignored.

Presumably, translators being influenced by their own beliefs, backgrounds, social and political commitments opt for various types of local

In an interview with Newsweek yesterday, **the Israeli Defense Minister said** that the Palestinian **suicide operations** constitute the main cause for **the Israeli troops' entering** cities in the West Bank.

As such, when translators deliberately opt for changing the direction of the text by utilising certain linguistic devices, they might be motivated by their own ideologies, or their decisions might be due to their competences or other factors (for more details, see Farghal 2012: 197-223).

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1. Translating competence, i.e. “the ability to translate texts to the required level”; “it includes the ability to assess the problems of text comprehension and text production as well as the ability to render the target text [...] and to justify the results”;
2. Linguistic and textual competence in the SL and the TL, i.e. “the ability to understand the source language and mastery of the target language”. Textual competence requires knowledge of text type conventions for as wide a range of standard-language and specialised texts as possible”;
3. Research competence, information acquisition and processing that require “experience in the use of research tools and the ability to develop suitable strategies for the efficient use of the information sources available”;
4. Cultural competence, i.e. “the ability to make use of information on the locale, behavioural standards and value systems that characterise the source and target cultures”; and
5. Technical competence, i.e. “the abilities and skills required for professional preparation and production of translation”, such as “the ability to operate technical resources” (Ibid: 7).

Martinez Melis and Hurtado Albir (2001: 280) stress the importance of the translation competence, in particular that of transferring and adapting strategies to the product of translation as the former “brings together all the other sub-competences that form the translation competence, such as communicative, extra-linguistic, transfer, professional and psychophysiological competence”, whereas the latter is utilised by the translator to make up for the deficiencies and solve “the problems arising from any of the other sub-competencies”. This entails that translators, according to their competence, be it translational, linguistic, cultural, communicative, research and technical, adopt certain strategies to cope with the problems they face. The translators’ decisions are sometimes successful, while at other times they are not so successful, depending on the competence of the translator. In the following example, quoted from Lubna Maḥmūd Yāsīn’s story *بصمة مواطن* ‘A Citizen’s Fingerprint’ and translated for the purposes of this research, the

translator for no obvious reason opted for omitting the circumstantial of the material process وإذا بالعسكري يندفع إليه منقضا in منقضا:

وإذا بالعسكري يندفع إليه منقضا ... كما لو أن صاحبنا سبق وصفه... انتابته الدهشة والحيرة في
آن واحد معا ...

*One of his fellows pushes himself towards him...As he
was clapped by our chum who had been both amazed
and astonished.*

The translator could have opted for idiomatic expressions, such as '*to rush headlong down*', or '*to rush madly down*' to conjure up a similar mental image in the mind of the target reader. He treated words, such as الدهشة, i.e. '*surprise*' and الحيرة, i.e. '*confusion*', which have quite different meanings, as if they were synonyms or near-synonyms, bringing them closer together in the TT. Further, the misuse of capitalisation in the connector '*as*' as well as the connector itself changes the relationship between the two material processes radically. The relationship becomes a cause-effect one, while it is not. Such a deviation is further worsened when the actor of the material process, viz. صاحبنا سبق وصفه is modified by a relative clause '*who had been both amazed and astonished*' in the TT (for more details on the discussion of this example see Chapter Six, Text One).

In addition to their competence and ideology, translators in many cases are paralysed by some sort of deep fear in dealing with the text at hand, or part of it, for a great number of different reasons. In this regard, Mazid (2010: 31-60) in an article entitled '*Fears of Translation*', maps territories that might strike fear in the heart of the translator/interpreter, such as fear of not writing like a native speaker, fear of metaphor and idioms, and cultural expressions and references, fear of translation theories as such; fear of certain genres and text types; fear of not being able to establish cohesion in a paragraph, fear of mechanics and grammar, and occasionally of transcription, fear of critical and embarrassing situations in interpreting, fear of not being able to meet the deadline, fear of not communicating the exact meaning of the original text, of translating one's own culture, of dealing with 'foul' language, and fear of conference interpreting (Mazid 2010: 31-32). But Mazid attaches special attention to the types of fear at the macro-level, such as:

1. 'fear of political authority';
2. 'fear for translational correctness';
3. 'fear for identity and culture';
4. 'fear of obscenity';
5. 'fear of/for religion';
6. 'fear of breaking bad news' and
7. 'fear of life itself' (Ibid: 32-54).

These types of fear, be they at the micro-level of language or at its macro-level, will definitely slow down the translators'/interpreters' progress by imposing certain constraints on them while approaching the text at hand, affecting whether consciously or sub-consciously their local strategies, i.e. reasoned decisions taken to handle the problems they face. Mazid (Ibid: 55) stresses that the types of fear at the macro-level are different from linguistic, textual, mechanical fear, such as grammar, spelling, punctuation, idioms, metaphor, culture-bound expressions and so on. The latter can be overcome "through learning and practice" while the former cannot. However, learning and practice have "a role in at least making translators and interpreters aware of their own fears and the constraints they work under" (Ibid: 55). Consider now the following example quoted from Graham Greene's novel *The Honorary Consul* (1975) along with its translation by 'Aṭa 'Abdulwahhāb (1986) cited in Farghal (2008: 10):

You never intended to be found out. It was cheaper for you, wasn't it, not having to pay for your fucks.

ولم تقصد مطلقاً أن يكتشف أمرك، كان الأرخص عليك أن لا تدفع أجراً عن نومك معها.

Here, the translator has opted for euphemising the four-letter word starting with 'f', alleviating the degree of obscene language; he might have experienced a deep fear of obscenity. The obscene connotation associated with this word has been watered down to the ST to "conform to the norms of politeness in the conservative Arab culture where explicit reference to sexual activity is avoided", which is quite convincing (Farghal 2008: Ibid). This is in line with Ghazala's (2011: 139) view that in "a strictly religious Muslim/Arab society, the translator has a zero option here, that is to drop out obscenity altogether; otherwise he/she would be insulting and violating the sacred faith and feelings of Arab [...] and Muslim readers".

One may cast doubt on the quality of the above rendition by laying stress on the importance of reflecting the exact degree of formality in the TT. Analysing the language forms, or to use Joos' (1961) terminology, tones, i.e. styles, gives the translator, editor, critic and others involved in the translation business some useful hints on the social distance between the two characters even though no address terms are used. Building on such a stylistic viewpoint, one could suggest something like *لتمتعك معها, لتفريغ شهوتك, لتمتعك معها*, etc. In actual fact, this accords well with Ghazala's (2006: 245) view that "styles/tones of language are sometimes crucial to the message, especially the two most important tones: formal and informal".

In a similar vein, Baker (2006b: 329) discusses "the power that an interpreter can exert in certain situations", when "he or she is normally the only participant with access to both languages and can therefore control the discourse to a large extent", and how such power may turn into deep fear, particularly "in situations where monitoring is possible and those doing monitoring are in a more powerful position than the interpreter". Baker (Ibid: 330) refers to Trevor McDonald's (1990) interview with Saddam Hussein, in which the interpreter experiences a deep fear of political authority and fear of life itself when Saddam "corrects the interpreter, repeats to the interpreter in Arabic, and accompanies his "instructions" by "a stern look in the direction of the interpreter". Although, this is rather an extreme case, it still happens in realistic situations. As such, it requires consideration in studying the constraints imposed on the translator and/or interpreter.

Further, the translator in the course of taking the final decision might be subconsciously influenced by his/her own way of using language, i.e. idiolect. In normal cases, there would be many linguistic variations at the disposal of the translator, and the translator has to choose among these available alternatives. If the translator repeatedly resorts to a particular choice among a number of available alternatives, this tendency will be "something that is characteristic of that particular

translator and can be regarded as a feature of his/her style” (Pekkanen 2010: 50). Pekkanen (Ibid) rightly remarks that “the first prerequisite for identifying what is idiolectal to a translator is the existence of choice”. Therefore, when the translator has no alternative but to opt for a particular local strategy as a result of, say, differences between the linguistic systems of the interfacing languages, such a choice cannot be regarded “as a stylistic feature arising from the translator’s personal touch” (Ibid).

Many studies have recently tackled the translators’ role in the translation process and their imprint on the translated text by using different terms, such as the translator’s voice (Hermans 1996), the translator’s thumbprint (Leech and Short 1981; Baker 2000), the translator’s presence (Bosseaux 2001). These different terms, however, refer to an underlying idea that “the translators contribute something of their own to the translation, something that is not present in the ST, an imprint of their own personality” (Pekkanen 2010: 9). This entails that translators willingly or unwillingly find themselves influenced by their own way of using language, in particular when there are a number of linguistic variations at their disposal to choose.

2.4 Norm-imposed Constraints

In general, norms are conventional, social, behavioural routines, according to which the members of a certain culture behave when they find themselves under particular circumstances. This means that in each community there exist such norms that regulate what is correct and what is not, what is appropriate and what is not and so on. Translational norms, however, “embody the general values and expectations of a given community at a given time regarding the correctness and appropriateness of both the process and product of translation” (Al-Khafaji 2006: 40).

Toury and Hermans were the first to seriously bring the concept of norm to the fore in translation studies. Norms, according to Toury (1980: 51), are “the translation of general values or ideas shared by a certain community — as to what is right and wrong, adequate and inadequate — into specific performance-instructions appropriate for and applicable to specific situations”. Norms therefore are “social regulation mechanisms which make certain choices and decisions by the translator more likely than others” (Hermans 1998: 156). As such, norms consist of two main aspects: 1. a 'directive aspect', which lays pressure on people to “behave in certain way”, and 2. a 'content' which is “an intersubjective notion of correctness”, i.e. what is appropriate and correct and what is not in certain situations (Hermans 1998: 156). Toury (1995: 56-59) talks of three types of norms:

1. The initial norms refer to the general choices made by the translator when they make decisions to either pay attention to the norms of the SL, guaranteeing the adequacy, or take into account the norms of the TT, achieving the acceptability of the ST in the TL;
2. The preliminary norms refer to the 'translation policy' and 'directness of translation'. Translation policy covers the factors that determine the selection of the ST for translation. Directness of translation also deals with the question whether the translation is directly from the SL or through another language; and
3. The operational norms cover both 'matricial norms', referring to the completeness of the TT, thereby questioning issues such as omission,

addition, relocation, etc. and 'textual-linguistic norms' that relate to the linguistic material, such as lexical items, phrases and stylistic features.

According to Chesterman (2000: 68-69) there are four translation norms, viz.

1. 'Expectancy norm', i.e. the translator has to take into account the TL grammaticality, acceptability, appropriateness and so on in a certain text type;
2. 'Accountability norm', i.e. the translator should make sure of tricky points and confusing matters by double checking the draft of a translation, asking "professionals [for] their opinion" and so on;
3. 'Relation norm', i.e. the relationship between ST elements and TT elements; and
4. 'Communication norm', i.e. referring to the communicative maxims in terms of quantity, quality, relevance and manner (Ibid: 76).

Such norms serve as guidelines for translators, thereby delimiting any intentional departure that might be inconsistent with the expected norms (cf. Chesterman 2000: 78). Al-Khafaji (2006: 41) argues that "instances of deliberate departures from the expected norms can often be detected in translated texts". He relates such departures to "stylistic considerations". However, it is held in this study that any departure from the expected norms is due to the domination of one constraint over another. By way of illustration, let us go back to the example cited and discussed earlier in this chapter:

In an interview with Newsweek yesterday, the Israeli Defense Minister said that the Palestinian suicide operations constitute the main cause for the Israeli troops' entering cities in the West Bank.

ادعى وزير الحرب الصهيوني في مقابلة مع مجلة النيوزويك أمس أن العمليات الاستشهادية الفلسطينية هي السبب الرئيس في اجتياح قوات الاحتلال الإسرائيلي للمدن الفلسطينية في الضفة الغربية المحتلة.

Here and due to the domination of translator-related constraints, in particular those related to his/her ideology over the other types of constraints, namely norm-imposed constraints, the final shape of the translated text undergoes departures leading to 'managing translation', to use Farghal's and Shunnaq's term (2011: 41). By managing translation is meant "the alteration of the SL message in such a way that makes it meet or approximate the translator's own goals or ideas" (Ibid).

The relationship between constraints and strategies is not a one-to-one relationship, but rather the strategy is sometimes a result of more than one constraint. This is consistent with Kussmaul's (1995: 70) view that translators "have to be aware of the fact that readers' expectations, their norms and values, are influenced by culture and that their comprehension of utterances is to a large extent determined by these expectations, norms and values".

Consider the following example quoted from 'Izz al-Dīn al-Madanī's حكاية القنديل *'The Tale of the Lamp'*, translated by and cited in Husni and Newman (2008: 26-27; emphasis added). In the following example, the final shape of the translation seems to be a result of at least two or three types of constraints, namely the norm of naturalness, constraints of translation competence, translator's idiolect, and extra-linguistic constraints:

فقال الرجل: (نعم يا مولاي السلطان إنه والله قنديل من النحاس).

Yes, my lord – a lamp made out of copper.

According to norm theory, when dealing with the text at hand, translators either focus on the SL and its norms or on the TT and its norms. If they observe the ST norms, the TT will be adequate. However, when they observe the norms of the TL, they will guarantee the acceptability of the ST in the target culture. In the translation of the above extract, it is clear that special attention is paid to the linguistic and cultural norms of the TL (i.e. initial norms), hence the omission of السلطان 'i.e. *sultan*' and الله 'i.e. *Allah*' (i.e. operational norms). One of the main reasons for omission is when the element is not important to the development of the text and omitting it does not harm the author's intentions or alter the text-type focus, but, on the contrary, retaining it in the TT might complicate the structure and strike the TL receptor as unusual. Another reason for omitting certain elements is to maintain a desired level of naturalness that requires the translator to navigate between obligatory and optional pieces of information in order to opt for explicit or implicit expressions. It is of greater importance for the translator to be aware of the common TL conventions and language-specific rules that determine the text

naturalness. For instance, while the naturalness requires the translator to adopt a strategy that would reflect features such as 'well-formedness', 'acceptability', 'idiomaticity', 'authenticity', 'contemporaneity' as well as 'intelligibility', 'accessibility' and 'readability' (As-Safi and Ash-Sharifi 1997: 60-61), text type, say a legislative text, forces the translator to adopt a different strategy, thereby sacrificing naturalness for accuracy. Consider the following example quoted from the Law of Income Tax imposed on Companies in the Sultanate Oman, 1981:

للمدير من وقت لآخر بعد الحصول على موافقة الوزير أن يفوض عنه أي موظف معين لتنفيذ أغراض
هذا القانون في ممارسة صلاحيات محددة موكول تنفيذها إلى المدير أصلاً بموجب هذا القانون ...

The Director shall from time to time, having obtained the agreement of the Minister, appoint any designated officer to carry out the objects of this Law in the exercise of defined powers of the carrying out of defined tasks the execution of which was originally entrusted to the Director by virtue of this Law

The translator of the above example, due to the constraints imposed on him/her by virtue of text type, has opted for a literal rendition (initial norms). Since in such a text type priority is given to 'all-inclusiveness', 'clarity' and 'precision', literal translation is preferable over other types of translations (Almanna 2005: 44). Ignoring such a constraint and/or norm imposed by the virtue of the text type that requires literalness and giving priority to the norm of expectancy, one could suggest a version more natural than that stated above, yet it would not satisfy the majority of the field who are in favour of a literal translation (cf. Hatim 2007b: 11):

Having obtained the Minister's agreement, the Director may authorise an appointed officer from time to time to implement the objects of this Law ...

2.5 Summary

Considering the translator as a social human being in the sense that s/he lives in a certain community with certain beliefs, feelings, cultural background, ideologies, attitudes, mentality, idiosyncrasies, experiences and skills (cf. Ghazala 2002: 161; Ghazala 2011: 137), the translation process is envisaged in this chapter as a set of constraint-motivated strategies.

Within this context and as the preceding discussion has shown, the final shape of the translation is determined by the constraints imposed on the translator. Such constraints have been divided into two main types: verbal constraints, i.e. text-driven constraints, and non-verbal constraints, such as the translation purpose, generic conventions, intended readership, power of patronage, master discourse of translation, text typological constraints, discoursal constraints, norm-imposed constraints and translator-related constraints. The final shape of the translation is not determined only by the text-driven constraints, but rather by both verbal and non-verbal constraints. The relationship between constraints and strategies is not a one-to-one relationship; rather, the strategy is often a result of more than one constraint.

As Ghazala (2002: 154) argues, “unbias from the translator’s point of view is a fallacy, a mirage. It exists in theory in his heart, not in mind, but in the critic’s mind, not heart”. He goes on to stress that “unbias in translation is mostly far fetched in perfection, as it is sometimes not advisable or not required at all”. Such an unbias results from translators’ own beliefs, backgrounds and assumptions that motivate them to adopt certain strategies to superimpose a “certain directionality on the text in order to approximate it to, or even have it meet, [their] own or some other agent’s goal” (Farghal 2008: 1) – that is, it has nothing to do with the norms.

Any departure from the expected norms is due to the conflict of the constraints imposed on the translator, resulting in the domination of one constraint over another. As such, all types of constraints, not only norms as Toury (1995) and Chesterman (2000) claim, are in action together to motivate translators to select what they deem as the most appropriate local strategy for a particular translation task. Since people are different in perceiving world reality, in their tolerance to the pressure exerted on them, and in their reaction to such pressure, such a selection among available strategies is subjective rather than objective, being attributable to translators' ideology, idiolect, competence and fear.

In the following chapter, the second type of constraints, i.e. those constraints driven by the text *per se* will be examined in detail.

Chapter Three: Text-driven Constraints

The previous chapter has outlined the non-verbal constraints that the translator might encounter and their effects on determining the final shape of the translated text. In what follows, particular attention will be paid to the constraints that emerge from the text *per se*, such as language-related constraints, textual constraints, cultural constraints (micro-level), communicative constraints, pragmatic constraints, semiotic constraints and stylistic constraints. In this regard, Farghal (2012: 90) holds that “human languages phonologize, morphologize, syntacticize, lexicalize, phraseologize, pragmaticize, textualize and culturalize differently”. Therefore, due to such text-driven constraints imposed on the translator, 'managing', i.e. “alteration of the SL message in such a way that makes it meet or approximate the translator’s own goals or ideas” (Farghal and Shunnaq 2011: 41), becomes inevitable in the translation process. In what follows, each type of constraint will be addressed in detail in an attempt to determine how the translator decides to adopt a certain local strategy or a combination of more than one, and excludes others.

3.1 Language-related Constraints

Newmark (1991: 8) stresses that due to differences in frequency, usage, connotation and the like the meaning of any lexical item in Language A cannot be identical to that in language B. As such, one-to-one correspondence is not ever available in translation (Krazeszowski 1971: 37-48). Such linguistic differences at lexical or phrasal level, for instance, prompt translators to adopt certain strategies to minimise such 'linguistic inequivalences' (Al-Masri 2004: 74). This is in line with Hatim and Mason (1990: 23) who highlight that "translation involves overcoming the contrasts between language systems: SL syntactic structures had to be exchanged for TL structures; lexical items from each language had to be matched and the nearest equivalents selected". Translators, being charged with such constraints imposed on them by virtue of the differences between the linguistic systems of the interfacing languages, i.e. the lack of a one-to-one relationship between lexical and grammatical categories, opt for different strategies, such as addition, omission, paraphrasing, elaboration, adaptation and so on. In the following example, the translator has opted for paraphrasing, as a local strategy, because the lexical item '*affidavit*' is not lexicalised in Arabic:

In the words of a Lonrho affidavit dated 2 November 1988, the allegations

وحسب النص الوارد في افادة كتابية مشفوعة بيمين قدمتها مؤسسة لونرو بتاريخ ٢ نوفمبر ١٩٨٨،
فإن الادعاءات

(printed in Baker 1992: 38; emphasis hers)

Sometimes, due to the differences in connotation between the ST word and TT word, translators opt for elaboration in the form of a footnote, an addition between square brackets, an adaptation by replacing the SL word with TL equivalent and so on. Below is an example adapted from Al-Rubai'i (1996: 110):

He is as wise as an owl.

حكيم كالبوم [والبوم عند الغرب يضرب به المثل بالحكمة].

At times, due to the differences between grammatical systems of the interfacing languages, translators resort to lexicalising what is grammaticalised in another

language. Such a level shift, to use Catford's (1965) words, mainly occurs between grammar and lexis. While translating from English into Arabic, for instance, translators opt for lexicalising "the English aspectual components of the present progressive or perfect verb structure" and *vice versa* (Al-Khafaji 2006: 41). Consider the following example quoted from Mahfouz's (1961: 69; emphasis added) novel *The Thief and the Dogs* 'الصوص والكلاب' and translated by Le Gassick and Badawi (1984: 80; emphasis added):

لقد ترك عليش سدره ونبوية بيتهما [...] وحلت مكانهما في الشقة أسرة جديدة.
 [...] Ilish Sidra and Nabawiyya **had** moved out of their flat and another family moved in.

Here, in order to reflect the sequence of events (i.e. first Ilish Sidra and Nabawiyya moved out of their flat, and then a new family moved in), the translators have resorted to grammaticalising what is lexicalised in the ST *لقد*, by opting for the past perfect tense '*had moved*'. Baker (1992: 86) rightly comments that differences in grammatical structures between the interfacing languages, such as person, number, gender, tense vs aspect, and voice may lead to a change of the way in which information is presented.

To narrow down our discussion with regard to the effect of lexical and grammatical differences on translators' decisions that determine the final shape of the translated text, let us distinguish between two types of decision-making: obligatory and optional. An obligatory decision is a shift that cannot be avoided in any event. Optional decisions, on the other hand, reflect the choices translators make during the translation process. As the central focus of the current study is the investigation of strategies taken by translators under the influence of imposed constraints and their contribution to determining the final shape of the translation, obligatory shifts are excluded. In the following example, which is quoted from Karīm 'Abid's story (ع) غرام السيدة 'The Passion of Lady A' which is translated for the purposes of the current study, two types of shift occur: obligatory and optional:

عندما عادت الفتاتان إلى البيت لم تكن الأنسة (ع) تعرف ما حدث للرجل.

The two ladies returned to the house. Miss A did not know what happened with the man.

An example of an obligatory shift is bringing the subject '*the two ladies*' to the front since an affirmative sentence in English starts with a subject whereas examples of optional shifts involve disconnecting the action processes by means of two separate sentences — the original main plus subordinate sentence is re-presented as two independent sentences in the target text — as well as opting for the preposition '*with*' in stead of '*to*' in '*what happened with the man*'.

The question that springs to mind in this regard is what could have motivated the translator to decide to perform these optional shifts in the TT? Translated texts are known to exhibit tension between two poles: that of adequacy in relation to the ST, on the one hand, and the pole of acceptability by the TL and its culture, on the other; each with its characteristic text norms (cf. Baker 1992; Al-Khafaji 2006). Thus, every translated text lies somewhere between these two extremes. Translators' decisions to adopt certain local strategies are, consciously or subconsciously, influenced by the pressure exercised on them by these constraints. The severity of these constraints as well as translators' reaction to them is not static as people are different in perceiving world reality, in their tolerance to the pressure exerted on them, in their reaction to such pressure and the like.

3.2 Textual Constraints

Drawing on the preference hypothesis claimed by Blum-Kulka (1986/2000: 19), Baker (1992: 183) holds that every language has its own stylistic conventions and preferences in using certain textual patterns, i.e. cohesive devices, thematic patterns and parallel structures. Obligatory textual shifts occurring due to specific linguistic systems will be ignored in the current study, shifting the focus of the current study towards optional textual shifts occurring due to differences in stylistic preferences among languages. In the analysis of text organisation, in particular with relation to translation, the concept of cohesion comes to the fore. “The topic of cohesion [...] has always appeared to me the most useful constituent of discourse analysis or text linguistics applicable to translation” comments Newmark (1991: 69).

There is a great number of linguists who have dealt with the issue of cohesion, for example Halliday and Hasan (1976), Brown and Yule (1983), Newmark (1988, 1991), Hatim and Mason (1990), Bell (1991), Hoey (1991), Baker (1992), Eggins (1994), Thompson (1996), Fawcett (1997), Stillar (1998), Titscher *et al* (2000) and Dickins *et al* (2002). Investigating the definitions that are given by the authors above, one can infer that cohesion involves “semantic relations”, (Halliday and Hasan 1976: 4), or “semantic ties”, (Eggins 1994: 88), i.e. the meanings of some elements of a text cannot be decoded without any reference to other elements within the text. In addition to involving semantic relations, cohesion is a “textual phenomenon”, Thompson (1996: 147), or “surface relations”, Baker (1992: 218); in other words, these relations link some elements, which appear on the “surface of the text”, to others in the same text (Ibid). Cohesion, as Halliday and Hasan (Ibid: 9) indicate, can be intra-sentential or inter-sentential. They elaborate that cohesive relations between sentences are “the ONLY source of texture”, i.e. the only source of text organisation that can contribute to the text cohesion, “whereas within the sentence there are the structural relations as well” (Ibid; capitals theirs). That is why these cohesive devices are very clear between sentences. They (Ibid) identify five types of cohesion, namely reference, substitution, ellipsis, conjunction and lexical cohesion. However, there is a number of cohesive devices that do not fall under of any of these headings, such as thematic progression, parallel structures, continuity

of tense, aspect and mood and the like (cf. Hall 2008: 171). Studies on cohesion shifts between Arabic and English (cf. Al-Jabr 1987; Hoey 1991; Baker 1992; Abdulla 2001 among others) demonstrate that Arabic and English have different stylistic conventions and preferences in the use of certain patterns of cohesion, in particular lexical repetition, reference and conjunction.

Lexical repetition

From a textual perspective, the most common device for holding stretches of language together as a text is the use of reiteration. Contrastive studies (Al-Jabr 1987; Emery 1989; Holes 1993; Abdulla 2001 among others) show that there is a tendency in Arabic towards the use of lexical repetition, rather than lexical variation. Such density of repetition in Arabic is ascribed to certain factors. First, the consonantal root system can generate many derivations related semantically to one another. Al-Jubouri (1983 cited in Al-Jabr 1987: 107) identifies three levels at which repetition occurs in Arabic. These are 'the morphological level', 'the word level' and 'the chunk level'. Dickins *et al* (2002: 100), having labelled Al-Jubouri's terms differently, add a fourth one, i.e. 'root repetition'. Second, communities, due to their socio-cultural considerations of world experience "promote different thresholds of tolerance for features such as recurrence and degree of lexical variation" (Hatim and Mason 1997: 32). Third, Modern Standard Arabic preserves the tradition of repetition from Qur'anic discourse, which is highly characterised by repetition as a rhetorical device (see Abdulla 2001: 290). Fourth, the rhetorical function of lexical repetition in Arabic is different from that of English. Williams' views (1983) are supported by Al-Jabr (1987: 110) who holds that in Arabic "the same point is revisited at different stages and this brings about much lexical repetition". According to Abdulla (2001: 291), repetition has basically two functions. The first one is "sound symbolism", while the other "depends on an individual poet's use or intention of repetition". In a direct link to the issue of translating lexical repetition, Abdulla (*Ibid*: 301) comments:

Translators handle reiteration in one of three ways: translate repetition as repetition; opt for variation; or completely ignore it.

Although there are as yet no established rules concerning the translation of repetition, it seems that in non-literary contexts, and unless reiteration is markedly motivated, it is safe to translate it as variation. In literary works, however, translation or repetition should be approached with greater caution because it is always foregrounded, and hence its translation as repetition is recommended. Variation or omission of repetition in translating literature could result in gross misjudgement and distortion of the author's intention.

Quite clearly, Abdulla is confused between the two terms: reiteration and repetition. In the sense Halliday and Hasan (1976) use the term, reiteration does not mean simply the repetition of the same lexical item, but covers certain relations that hold between lexical items, such as synonymy, as in '*big*' and '*large*'; hyperonymy-hyponymy, as in '*lawyer*' and '*solicitor*' and general words, as in '*burger*' and '*chicken burger*'.

Reference

In general, any language has certain items that can be utilised by the language user as referential words. These words cannot be interpreted in their own right, so the reader/hearer has to look for their interpretation elsewhere, either inside or outside the text. Halliday and Hasan (1976: 33) state that there are two main types of co-reference: 'endophoric reference' (i.e. textual reference) and 'exophoric reference' (i.e. situational reference).

Arabic and English differ in using referential words in terms of explicitness (Aziz 1993). In the same vein, Baker (1992: 183) elaborates: "Within the same language, text type seems to be an important factor in determining the choice of pattern", let alone across languages. She goes on to stress that "each language has what we might call general preferences for certain patterns of references as well as specific preferences that are sensitive to text type" (Ibid). Consider the following example quoted from 'Abdulsattār Nāṣir's story ثلاث قصص ليست للنشر '*Three Stories not for Publishing*' (translated by and cited in Almannā and Al-Rubai'i 2009: 14-15):

لذلك عاش الناس في مسرة وابتهاج ... ولم يأت أحد على ذكر الوزير أو الحارس أو الملكة التي كانت سيدة الجميع ...

In this way the people carried on, happy and contented. No one ever mentioned the treasurer, the guard or even the queen, who once had been the mistress of all.

In discussion of the referential words and their effects on the way in which information is represented by the translator, the relative pronoun 'who' in the above extract is a good example. In Arabic, with relative pronouns it is easier to determine to which preceding noun a particular relative pronoun refers as they show differences in number and gender. Therefore, the relative pronoun التي in the above example undoubtedly refers back to الملكة 'the queen'. In English, however, due to the lack of such a characteristic, it is sometimes difficult to determine to which preceding noun a particular relative pronoun refers unless one relies on the context and/or co-text, or the order of the preceding nouns as the relative pronoun most likely comes immediately after the noun referred to (for more details on differences between Arabic and English in this regard, see Aziz 1989: 149-153).

Conjunction

Conjunction is a systematic way to connect the next part of the text to what has been mentioned earlier; it "involves the use of formal markers to relate sentences, clauses and paragraphs to each other" (Baker: 1992: 190). Nation (cited in Al-Kredey 2000: 38) states that if a conjunct is used to achieve conjunction, then the relationship is 'marked'; otherwise, the relationship is 'unmarked'. A conjunct "does not set off a search backward or forward for its referent, but it does presuppose a textual sequence, and signals a relationship between segments of the discourse" (McCarthy 1991: 46). Traditional grammarians (cf. Eckersley and Eckersley 1960; Coe 1980) classify conjuncts into two main types:

1. Coordinating conjuncts: they are used to join individual words, phrases and independent clauses, as in the examples below:

*She bought a car **and** a house last year.*

*The house was **neither large nor small**.*

*You could have your breakfast **either in the dining room or in the garden**.*

2. Subordinating conjuncts: they are used to join dependent clauses that cannot stand on their own to give a complete sense, as in the following examples:

*She sat down by a fallen tree trunk **in order that** she could smoke her pipe.*

***As** he was walking on the shore, he met his friend.*

Rendering marked relationship into unmarked, or the other way round, is governed by the language preference and whether such conceptual relations can be inferred via world knowledge or not. At the level of cohesion, translators who follow TL patterns to make the TT smoother will sacrifice accuracy for the sake of naturalness. Again such a decision will depend on “the purpose of the translation and the amount of freedom the translator feels entitled to in rechunking information and/or alerting signals of relations between chunks” (Baker 1992: 201). Language preference cannot be taken for granted since within the same language, genres are not identical in the way they use conjunctions — some genres are “more conjunctive” than others (Ibid: 196). This requires the translator to be aware, in addition to the textual preferences, of demands of genre and text type in the interfacing languages while deciding on the appropriateness of the local strategy. Baker (Ibid: 192) stresses: “Languages vary tremendously in the type of conjunction they prefer to use as well as the frequency with which they use such items”. These differences in the way that languages organise their texts require translators to strike a balance between the textual constraints imposed on them and the selection of the most appropriate local strategy. In other words, these textual differences require translators to prioritise among competing elements so as to opt for a local strategy, or a combination of more than one, that would minimise the loss that might occur through the nexus of translation. In the following example quoted from Karīm ‘Abid’s story (ع) غرام السيدة ‘*The Passion of Lady A*’ and translated for the purposes of the current study, the translator offered a radical change in the structure of the original extract:

في شقتها الفخمة الهادئة، عندما كانت السيدة (ع) تتوقع مروره، شعرت بأن الشرفة على وشك أن تنهدّ بها وتنهمر على أشجار الرصيف المجاور، لكنها تماسكت على الكرسي.

Mrs. (A) was sitting at the terrace of her luxurious flat. She was expecting him to pass, she shivered strongly to extend that she felt the terrace would collapse, but she managed to control herself.

Here, the translator opted to delete the connector 'when' in عندما كانت السيدة (ع) عندما ... شعرت بأن الشرفة ... تتوقع مروره, thereby altering the choice and ordering of themes and rhemes made by the original writer. As such, the emphasis on the main verb in شعرت 'she felt' is completely lost. In the translation, the two acts, after having been marked from each other, are presented as independent sentences, generating a sort of feeling that there is probably a time span between the events. In this regard, Shen (1987: 185) comments that the way "in which the syntactic units are connected (say, whether subordinated (one to another) or coordinated (with or without punctuation in between))" plays a vital role in determining the pace of the processes involved.

Equally important, the syntactic structures and punctuation of the TL can play an important role in furthering or hampering the explicitness of the logical connectors. Al-Jabr (1987: 53) states that the realisation of junctive relations is not always necessary. However, "their presence can facilitate the processing of text if they are not 'unduly frequent'". Since conjunction contributes to the rhetoric of a text and provides it with some interpretation, Baker (1992: 197) warns against exaggeration in normalisation of semantic relations between chunks of information to live up to the TL preference. Such an adjustment in translation "will often affect both the content and the line of argumentation".

To sum up, these differences in the way that languages organise their texts require translators, after having taken into account the demands of genre, text type and desired level of naturalness vs accuracy, to strike a balance between the textual constraints imposed on them and the selection of the most appropriate local strategy. In other words, these differences require translators to question the degree of loss in translation so as to opt for a local strategy, or a combination of more than one, that would minimise such a loss.

3.3 Cultural Constraints (micro-level)

In recent years, the focus of translation studies has shifted from endless debates about equivalence to broader issues, including culture and its effect on both process and product of translation. Further, recent studies (cf. Snell-Hornby 1988; Bassnett 1991) have shown that the translation process can no longer be seen as being merely between two linguistic systems, but is envisaged as being between two cultures. In this regard, Snell-Hornby (1988: 46), echoing Vermeer's (1986) views, holds that translation is "a cross-cultural transfer, and the translator should be bicultural, if not pluricultural". Nida's (1964a: 157) defines culture as "the total beliefs and practices of a society. Words only have meaning in terms of the culture in which they are used, and although languages do not determine culture, they certainly tend to reflect a society's beliefs and practices". Culture is not "a material phenomenon", consisting of "things, people, behavior, or emotion" (Goodenough 1964: 39-40). Rather, it is

an organization of these things. It is the forms of things that people have in mind, their models for perceiving, relating, and otherwise interpreting them. As such, the things people say and do, their social arrangements and events, are products or by-products of their culture as they apply it to the task of perceiving and dealing with their circumstances (Ibid: 39-40).

This entails that there should be some sort of an agreement among people in a given society to accept a new belief, behaviour, custom, moral, habit, emotion and so on. It is this agreement that "seems to alienate any attempt to introduce any new beliefs, emotions, behaviours, etc. which [do] not conform to the society's communal memory" (Al-Taher 2008: 60).

Katan (1999: 26), however, defines culture as a "shared mental model or map" for interpreting reality and organising experience of the world. This model of the world, according to him, is a "system of congruent and interrelated beliefs, values, strategies and cognitive environments which guide the shared basis of behavior" (Ibid). Transferring a text from one language to another will not be without difficulties, in particular when SL people and TT people conceptualise their

experience of the world in a different way. Nida and Reyburn (1981: 2) hold that the difficulties that arise out of cultural differences “constitute the most serious problem for translators and have produced the most far-reaching misunderstandings among readers”. These cultural differences will definitely slow down translators’ progress while rendering the text at hand. Avoiding certain taboos, reconciling cultural clashes, satisfying certain cultural preferences and so on show how translators suffer while finalising the draft of the TT (Mazid 2007: 39). Such cultural asymmetries place extra efforts on the translator, requiring him/her to probe the “deep/symbolic level [...] of the source language” in order to “capture the cultural implications meant by the source author” (Al-Masri 2004: 112). To this end, these cultural issues should be dealt with from “the perspective of cultural insider” (Ibid: 112). The term 'insider' or 'emic' as opposite to 'outsider' or 'etic' was first introduced by linguist Kenneth Pike (1954). These two terms 'etic', derived from phonetic and 'emic', derived from phonemic, were created as a response to the “need to include nonverbal behavior in linguistic description” (Pike 1990: 18; also see Al-Masri 2004: 35). Anderson (2003: 391) highlights the importance of taking into account both the 'etics', i.e. the superficial level of the language and 'emics', i.e. the symbolic level of the language while dealing with the text at hand.

To reflect such a symbolic level of language, translators adopt different local strategies. Consider the following example quoted from Mahfouz’s (1961: 8; emphasis added) اللص والكلاب *'The Thief and the Dogs'* and translated by Le Gassick and Badawi (1984: 14; emphasis added):

ألم أعلمك الوقوف على قدمين؟

It was me, wasn't it, who taught you to **stand on your own feet**.

Here, the expression *'to stand on your own two feet'* has a number of different meanings, depending on the context in which it is used. In such a context, it does not refer to the physical activity of standing on two feet, rather it is used figuratively - it simply refers to teaching somebody how to depend on him/herself (cf. Abdel-Hafiz 2003: 231). As such, the translators have succeeded in being insiders in the source

culture, i.e. understanding the cultural experience in the SL, and being insiders in the target culture, i.e. encoding the cultural experience in the TL. In this example, it so happens that both languages, Arabic and English, linguistically conceptualise and utilise such a world experience in a similar way; therefore, a literal translation is sufficient. However, at many times, the translator falls into “the trap of being a 'cognitive blinder'”. That is, when the translator’s over familiarity with the source language leads him to assume/presuppose” that the target reader is also familiar with the expression at hand (Al-Masri 2004: 140-41).

As such, one can conclude that the translator should be an insider in both source language culture (SLC) and target language culture (TLC) while dealing with culture-bound expressions. In other words, s/he should be an insider in the source culture using his/her knowledge to understand the SL culture-bound expression on the one hand, and being an insider in the target culture to record such an experience of the world in the TL. Let us consider the following rendition offered by Le Gassick and Badawi (1984: 17) in the following extract quoted from Mahfouz’s (1961: 11) novel *اللص والكلاب* 'The Thief and the Dogs':

اسكت يا ابن الثعلب.

Shut up, you cunning bastard.

Here, the translators have succeeded in being insiders in both the SLC and TLC. In general, the translation of swearing is not an easy task as it “(a) refers to something that is taboo and/or stigmatised in the culture; (b) should not be interpreted literally; [and] (c) can be used to express strong emotions and attitudes” (Andersson and Trudigill 1990: 53). Being laden with these two types of constraints, namely cultural constraint imposed by the use of such a culture-specific expression, and norm-imposed constraint, i.e. taking into account the TL expectation, the translators have opted for a combination of both a cultural translation, '*bastard*', reflecting the swearing act, plus a pragmatic strategy, maintaining the connotative meaning associated with the word '*fox*', i.e. '*cunning*'. Stylistically speaking, the use of a swearing expression reflects the degree of informality in the text since most of these

swearing expressions are extracted from daily life. So, in order to “produce on the audience of the translation the same effect the original text produces on its audience” (Dobao 2004: 223), translators should reflect the degree of formality as a stylistic feature in the TT - which is another type of constraint (see Section Seven in this chapter on Stylistic Constraints). In this regard, Dobao (Ibid: 223) comments:

When the use of swearing or any other form of bad language is so frequent that it becomes a stylistic marker of the text, the equivalence of style becomes as important as the semantic equivalence.

This brief discussion shows translators’ sufferings while trying to finalise their own draft. After having probed the deep symbolic levels of the original language and captured the cultural implications meant by the original writer, the translators’ progress is automatically slowed down in an attempt to decide on the available local strategies that would reflect such a cultural issue in the TL “in a way that language and content will allow the [target] reader to interact in parallel fashion to the source text reader” (Hall 2008: 224).

3.4 Communicative Constraints

A framework to study language variation was proposed first by Halliday, McIntosh and Stevens (1964: 77-94). They hold that language has many functions and takes different shapes according to the situation in which it is used (Ibid: 87). A year later, Catford (1965: 83) supported the idea of having “a framework of categories for the classification of 'sub-languages', or varieties within a total language”. As such, language variation is classified into two main categories: user-related varieties, i.e. dialects, and use-related varieties, i.e. registers.

3.4.1 Dialect

User-related variations in language, i.e. dialects, are based on the user's contribution to the text. Such variations occur due to, for example, the geographical, temporal, social, idiolectal, standard and non-standard uses of language (cf. Gregory and Carroll 1978; Hatim and Mason 1990). To begin with, geographical variations refer to varieties used in a particular geographical area, for example the Egyptian dialect, the Iraqi dialect, the Syrian dialect and so on. Temporal variations, however, refer to varieties used in a particular period. Some lexical items, for instance, were acceptable in a certain period, but they have either died out or evolved new meanings over time. An example of this is the lexical item '*petty*' which was used to mean '*slow*' in Macbeth; however, it means now '*trivial*' (Hatim and Mason 1990: 42). Social variations refer to varieties used by members of a specific group of community, for example Arabic used in cities as opposed to Arabic in the countryside. Closely related to social variations is standard and non-standard use of language, for instance standard Arabic as opposed to non-standard Arabic. Finally, idiolectal variations (for more details, see Chapter Two: 40-41) refer to an individual's ways of using language.

Al-Rubai'i (1996: 61), advocating Hatim's and Mason's (1990: 40-44) views, states that all these “types of variations under user-related varieties do not represent categories that have clear-cut boundaries but a continuum with the respective features of variation in constant interaction”. Approaching a text charged

with certain variations of language, the translators' progress will automatically slow down in an attempt to cope with this type of constraint imposed on them via the use of these varieties of language. To demonstrate the effects of this type of constraint on the translator, let us consider the following example quoted from Karīm 'Abid's story 'The Passion of Lady A' and translated for the purposes of this current study:

قالت: لا بد أن أبي سيُعِيد نفس الأسطوانة عن تأخر الوقت. لم يكن أبوهما موجوداً فهَدَأَتْ مشاعرهما. سمعتا حركة أمهما في المطبخ، قالت (ع) تخاطب أمها: الشباب اليوم يموجون في الشارع مثل عرايش الياسمين، يلعن أبوهم شو حلوين!!

She said, Our father is going to be angry about our coming home late. But their father wasn't there and they relaxed. They heard their mother bustling in the kitchen and Miss A said, addressing her mother, There were a lot of young men cruising the street, the breeze was alive with jasmine. Their father would have been furious!

Here, there is an instance of code-switching from standard Arabic into non-standard Arabic, viz. يلعن أبوهم شو حلوين 'lit. *their father is cursed, how beautiful they are!*'. Having recognised such a dialectal feature, the translator has to opt for a certain local strategy in handling such a difficulty, for instance it can be translated idiomatically into '*what a handsome bunch of boys they are!*'. This clearly shows how translators suffer while finalising their own draft as they have to decide on the most appropriate local strategy that would reflect such a characteristic with a minimal loss.

3.4.2 Register

Register is defined by Halliday (1978: 23) as "the set of meanings, the configuration of semantic patterns, that are typically drawn upon under the specific conditions, along with the words and structures that are used in the realization of these meanings". So, from a communicative point of view, register-based studies are concerned with "the meaning in the writer's linguistic choices and systematically [relate] these choices to a wider sociocultural framework" (Munday 2001: 90). Following Halliday and Hasan (1976), register can be defined as the linguistic

features that are employed by the writer/speaker to be in line with that of situation, by paying special attention to the three variables: field, tenor and mode.

Here, it is wise to make a distinction between professional translators who are aware of translation theories, in particular register-related theories, and those who are not. Those who translate from language *A* into language *B* without concerning themselves with register analysis will, undoubtedly, experience more freedom than those who give attention to register analysis. Hatim and Munday (2004: 191) rightly point out that “the establishment of register equivalence can be seen then as the major factor in the process of translation: the problems of establishing such equivalence is a crucial test of the limits of translatability”.

What is of greater importance to the current research is the study of constraints imposed on the translators when analysing and acquainting themselves with the variables of the ST register and the strategies available for them to produce a TT with an exactly comparable register. There are three variables that constitute the register of any text, viz. field, tenor and mode.

Field of discourse:

In analysing discourse and register, Halliday provides a model based on studying systemic grammar. He spent many years working on his model. After various attempts, Halliday (1994) came up with a comprehensive model for register analysis. In contrast with the traditional grammarians, Halliday (1967: 199) defines transitivity from a functional point of view as “the set of options relating to cognitive content, the linguistic representation of extralinguistic experience, whether of the phenomena of the external world or of feelings, thoughts and perceptions”. In the sense that Halliday uses the term, transitivity generally refers to the way in which the meaning is encoded and presented in the clause. So, in transitivity, a number of processes can be identified as to whether they represent an action, behaviour, saying, state of mind, state of being or state of existing, inter alia, process of doing, process of behaving, process of sensing, process of being and process of existing

respectively. There are three main components of the process of transitivity: 1. the process, 2. the participants and 3. the circumstance.

The Process:

- a) Material process (i.e. process of doing);

e.g. The man drives his car.

[Actor + process of doing + goal]

e.g. The boy cries.

[Actor + process of doing + no goal]

It is worth mentioning here that material processes can be classified into event process (i.e. the actor is inanimate) and action process (i.e. the actor is animate). Action processes can be further subdivided into intention processes (i.e. the action is done voluntarily) and supervention processes (the action just happens).

e.g. The man helped the girl. (intention process)

e.g. The girl laughed loudly. (supervention process)

- b) Mental process (i.e. process of sensing);

e.g. She got what you mean.

[Sensor + process of sensing + phenomenon]

- c) Behavioural process (i.e. process of behaving);

e.g. His father laughed at what he said.

[Behaver + process of behaving + phenomenon]

- d) Verbal process (i.e. process of saying);

e.g. The teacher said that the exam would be on Friday.

[Sayer + process of saying + verbiage]

- e) Relational process (i.e. process of being);

e.g. She is a teacher.

[Identified + process of identifying/being + identifier]

e.g. He has a car.

[Carrier + process of attributing/owning + attribute]

- f) Existential process (i.e. process of existing).

e.g. There are three girls in the class.

[Existent + process of existing + circumstance]

Participants:

- a) Actor/goal-----for-----doing process
- b) Senser/phenomenon-----for-----sensing process
- c) Carrier/attribute vs identified/identifier-----for-----relational process
- d) Behaver-----for-----behaving process
- e) Sayer/verbiage/receiver-----for-----saying process
- f) Existent-----for-----existing process

Circumstances: the circumstantials of time, place, manner and so on are normally expressed by prepositional phrases, adverbial phrases or adjuncts as in the following examples:

*e.g. He drove **two hundred kilometres** (Circumstance of extent: spatial).*

*e.g. We met them **last week** (Circumstance of location: temporal).*

*e.g. The student answered **with his peculiar words** (Circumstance of manner: quality).*

*e.g. I couldn't come yesterday **because I was a bit tired** (Circumstance of cause: reason).*

*e.g. She travelled to the USA **to complete her studies** (Circumstance of cause: purpose).*

Closely related to the issue of studying the components of the clauses are the logical relations that link clauses to one another. Pinpointing the exact relation that governs two clauses or more does not require translators to concern themselves with finding out an equivalent to the ST connector. However, what is of greater importance in this respect is to keep the relation intact, regardless of the connector used and regardless of its implicit or explicit nature. By way of illustration, let us consider the following example quoted from Lubna Maḥmūd Yāsīn's story *'A Citizen's Fingerprint'* and translated for the purposes of the current study:

تقوم جاهلية القرن الحادي والعشرين بوأد مشاعره وكرامته...بينما يتجمد القوم متفرجين على طقوس
صلب بقايا إنسانيته. أبعد هذا الموت موت آخر؟

The ignorance of the twenty-first century is burying his feelings and dignity while people stand frozen, observing the rituals that crucify the remains of their humanity.

"After this death, is there another?"

Here, although the translator dealt successfully with the process types and their participants' roles in the first clause, he made two errors in the second clause when failing to decipher the participants and their exact roles in the process, creating a misleading as well as inaccurate mental picture. From a Hallidayan transitivity point of view, i.e. how to express the mental picture that we have of the reality around us and how to express our own world experiences linguistically, the source extract can be understood either as one clause with a material process with a relational process function

- [actor: القوم + verb of doing (supervention) with a relational function: يتجمّد + circumstantial (manner): [متفرجين على طقوس صلب بقايا إنسانيته]
- Or as two clauses 1. [actor: القوم + verb of doing (supervention): يتجمّد] and 2. [actor: القوم + verb of doing (intention): يتفرج على + goal: إنسانيته].

In the TT, however, three clauses can be identified, viz. '*people stand frozen*', '*[people] observe the rituals*' and '*[rituals] crucify the remains of their humanity*'. The number of clauses is not an issue, but what is of greater importance in studying the transitivity choices is to maintain an accurate mental picture of the world around us through opting for "syntactic correspondence which maps synonymous or quasi-synonymous meaning across cultural boundaries" (Al-Rubai'i 1996: 103). The translator here made two errors in the third clause of his rendering of the above extract. The first error occurred when he shifted the roles of the participants: the actor in the ST, i.e. *an unknown actor*, is no longer the actor of the material process in the translation; the actor of the process in the TT becomes '*the rituals*'. Such a shift in the roles of the participants has not only affected the mental picture, but has also influenced the coherence of the text. The second fundamental error occurred when he opted for '*their*' (referring to the people) in place of '*his*' (referring to the person whose feelings and dignity are being buried), thereby shifting the

participants' roles on the one hand, and building up a completely different mental picture.

Tenor of discourse:

According to House's (1971/1981/1997) model, tenor covers "the addresser's temporal, geographical and social provenance as well as his intellectual, emotional or affective stance (his 'personal viewpoint')" (1997: 109). Bayar (2007: 140), echoing Halliday's (1978) views, states that tenor "regulates the degree of formality between participants in the text or between the text sender and the text receiver or both". Such interactive relationships among the participants can be highlighted via the semantic options in the interpersonal components (cf. Gregory 1988: 308-9; Al-Rubai'i 1996: 63-4) as well as textual selections (cf. Bayar 2007: 140). Bayar (2007) holds that "at this level [...] the reader can infer the social status and/or relations obtaining between in-text participants and between the text sender and receiver [...]. Textual selections are thus made consistently with such status and relations". In a similar vein, Al-Rubai'i (1996: 64) comments that "the actual selections made in a particular language event constitute the tenor of that particular discourse". To put this differently, by analysing the tenor of the text, one can know the type of author and the type of audience as well as the relationship between the author and his/her audience. So, the tenor of a given text, according to Bell (1991: 186-188) can be signalled via four overlapping scales of levels. These are:

1. Personalisation vs Impersonalisation

Personalisation, here, refers to the presence of the writer, on the one hand, and the reader, on the other, in the text. To create a feeling of solidarity and/or intimacy, to provoke their intended reader and get them involved in the situation by letting them feel they are physically present in that situation, writers opt for personalisation. Such personalisation can be achieved via many techniques, including:

- a) the use of the first person pronoun '*I*', referring to the writer, the second person pronoun '*you*', referring to the reader, or the pronoun '*we*', referring to both the writer and the reader;
- b) the use of directives, for instance '*see chapter two*';

- c) rhetorical questions; and
- d) other questions put in the mouth of the reader or an imagined participant.

Impersonalisation, however, is very much related to objectivity whereby writers try to distance themselves from their readers, laying more emphasis on the message itself, rather than the participants. In this regard, Bell (1991: 187) comments that “the message [in an impersonal text] is felt to be of greater importance than the participants in the exchange”. Impersonalisation can be achieved by opting for the pronoun ‘it’ as a subject instead of ‘I’, passive structures in place of active structures, abstract nouns, among others (cf. Bell 1991: 188). In a similar vein, House (1981: 73-74) writes that impersonalisation can be detected by tracing certain syntactic means, such as the complexity of noun phrases, presence of ‘overcorrectness’ and absence of contractions and elliptical clauses, or by resorting to certain lexical means, such as the “absence of qualifying modal adverbials, interjections, vulgarisms, etc.” and “presence of lexical items and collocations marked [+ formal]”.

2. Accessibility vs Inaccessibility

Here, accessibility, as opposed to inaccessibility, refers to the amount of information that might be shared by the writer and the intended reader, so when writers assume that the information in their minds is universal and supposedly shared by a great number of readers, they feel that less needs to be expressed explicitly in the text, and thus the text becomes less accessible (cf. Bell 1991: 188). So, the notion of accessibility vs inaccessibility is very much related to explicitness vs implicitness respectively.

3. Politeness: Social Distance vs Standing

Politeness is defined herein as a means utilised by participants to show their awareness of the other’s face, whether negative or positive (for more details, see page 75 in this chapter). Showing awareness of the public self-image of another person, who is “socially distant is often described in terms of respect or deference”, whereas showing awareness of the face of another person, who is “socially close is often described in terms of friendliness, camaraderie, or solidarity” (Yule 1996: 60).

In touching on the tenor of discourse, Bell (1991: 187) holds that politeness can be studied in two different ways: one is horizontal, measuring “the distance between the social groups” (i.e. social distance) and the other is vertical, reflecting “power relationship connected with status, seniority and authority” (i.e. standing). Politeness in a given text can be detected by tracing certain markers, viz. 1. addressing terms, 2. mitigating features, 3. euphemism and 4. norms of politeness.

4. Formality vs Informality

The formality of a text, as opposed to its informality, is “a measure of the attention the writer (or speaker) gives to the structuring of the message. Greater attention leads to more care in writing and this marks the text as possessing a higher degree of formality and signals a more distant relationship between sender and receiver(s)” (Bell 1991: 186). Formality can be identified by tracing the lexical items (formal lexis vs informal lexis), syntactic structures (complex sentences vs simple sentences), punctuation and the like. A text is judged formal when it requires the receiver to spend longer time on its lexical items, structuring, punctuation and so on to comprehend the meaning of the message. By way of illustration, let us revisit the same example (discussed in the previous chapter) which is quoted from Graham Greene’s novel *The Honorary Consul* (1975) along with its translation by ‘Aṭa ‘Abdulwahhāb (1986) cited in Farghal (2008: 10; emphasis his):

You never intended to be found out. It was cheaper for you, wasn't it, not having to pay for your fucks.

ولم تقصد مطلقاً أن يكتشف أمرك، كان الأرخص عليك أن لا تدفع أجراً عن نومك معها.

Here, in discussing the reflection of the exact degree of formality in the TT, one may cast doubt on the quality of the above rendition. Analysing the ST in terms of its degree of formality gives the translator some useful hints on the social distance between the two characters even though no address terms are used. Taking into account the range of semiological options in the interpersonal components suggested by Gregory (1988: 308-9; also discussed in Al-Rubai'i 2005: 18-22), such as 'speech function' (e.g. comments, directive, etc.), 'user's turn' (initiating or non-

initiating, etc.), 'social distance' (e.g. address terms), 'interlocutor assessment' (e.g. tag questions, right?, etc.) and 'mediation' (e.g. probably, fortunately, etc.), one may question the deliberate omission of the tag question in the ST, namely '*wasn't it*'. Such a particular range of interpersonal options in a certain register, as Al-Rubai'i (1996: 64) stresses, "makes up the tenor of discourse available; the actual selections made in a particular language event constitute the tenor of that particular discourse". Rendering the tag question in Arabic into أليس كذلك will definitely, in addition to maintaining tenor, contribute to the text's authenticity, which in turn helps, to a certain degree, to bring about realistic illusion.

In order to create a feeling of solidarity and/or intimacy, on the one hand, and to provoke her intended readers and get them physically involved in the situation on the other, the original writer in the following example (quoted from Lubna Maḥmūd Yāsīn's story بصمة مواطن '*A Citizen's Fingerprint*' and translated for the purposes of the current study) opts for the deictic هناك '*there*' as well as the informal narrating style along with the possessive adjective in صاحبنا '*our friend*':

و(هناك) قام أحدهم بنزع القيود التي كانت على حواسه ... فتح عينيه ليجد نفسه في مكتب فاخر يشغله ضابط ... تتشاجر الشرائط على كتفه لتجد مكانا كافيا لها... و هنالك من هو مثله انتزعت قيوده قبل صاحبنا بدقائق فقط ...

And 'there' one of them removed the shackles which were placed on his senses. He opened his eyes to find himself in a luxurious office with an officer engaging him—an officer whose stripes were fighting to find a place for themselves on his shoulder. And 'there' there was a person like him whose shackles were taken off just minutes before our friend's.

Taking into account 1. the change in aspect from past perfect tense, expressed by التي ... انتزعت قيوده قبل ... and كانت على حواسه ... in the ST, to simple past tense in the TT, expressed by '*were placed*' and '*were taken off*' respectively and 2. the error in the use of the pronoun '*him*' to refer to an office, one can render the above extract as follows to reflect this solidarity created between the original writer and her readers:

And 'there' one of them removed the restraints which had covered his senses. He opened his eyes to find himself in a luxurious office

occupied by an officer whose stripes were fighting to find a place for themselves on his shoulder. And 'there' was someone else like him whose restraints had been removed just minutes before our friend's.

In the following example (quoted from Ibid), although the original writer tries to let one of his characters use one of the honorifics, i.e. سيد 'lit. sir' to show his/her awareness of the addressee's negative face, the term is used here to show a sort of social distance between the speaker and the listener. As is clear from the context and co-text, it is used vertically (see Politeness above), so it is an example of standing, rather than social distance. Further, the original writer tries to personalise it by the deliberate use of the possessive adjective سيدي in 'my sir' as well as, later, the object pronoun الذي سبقني 'who preceded me':

قال للضابط بتأدب مفتعل: عفوا يا سيدي ... ألم تتطابق ذات البصمة مع المواطن الذي سبقني ...
He said (politely): "pardon sir", "isn't it the same fingerprint that you correspond to the previous citizen?" ...

However, the translator watered down such personalisation when changing the relative clause الذي سبقني 'who preceded me' into a phrasal noun 'the previous citizen' without any reference to the writer/reader's presence (for more details on the translation of this example, see page 173 in Chapter Six). To reflect the degree of formality, as opposed to informality, one can render the above extract into:

He said with forced politeness: "Pardon me sir. Isn't that the same fingerprint that matched the citizen who went in front of me?"

Mode of discourse:

Mode of discourse is the channel used by the writer/speaker to carry the message. The medium can be written or spoken. The spoken mode can be subdivided into spontaneous vs non-spontaneous, while the written one can be subdivided into written to be spoken, written to be spoken as if not written and written not necessarily to be spoken (e.g. to be read, to be read as if heard or as if overheard) (cf. Gregory and Carroll 1978: 37-47; Bell 1991: 191; Al-Rubai'i 1996: 69). However, writers, in particular literary writers, tend to mix written modes of discourse and spoken modes of discourse in their writing in an attempt to bring about realistic

illusion. In this regard, Leech and Short (1981; also discussed in Al-Rubai'i 2005: 10-12) stress that there are five notions of realism that may help in bringing out the realistic illusion. These are verisimilitude, credibility, authenticity, objectivity and vividness. Al-Rubai'i (1996: 68) states that writers can relate written modes of discourse to spoken ones by:

1. utilising "dialectal features";
2. utilising the "features of spoken language, e.g. elisions, fillers and corrections";
3. "indicating the character's way of speaking", e.g. *she said in a low voice*; and
4. using "graphological devices", such as italics, capitalisation, dashes, dots, quotation marks and the like.

As such, when translators analyse the text at hand to pinpoint its mode of discourse and figure out that the main medium relationship is made intentionally tangled by the original writer, another set of constraints related to mode of discourse is placed on them. Their progress is therefore slowed down slightly in an attempt to reflect such a characteristic in the TT. Consider the following example quoted from Mahfouz's story 'أولاد حارتنا' *'Children of Gebelawi'* (1986: 126-127) and translated by Philip Stewart (1997: 110):

كوني محضر خير يا ست هانم
فقالته هدى هانم بصوت متهدج من الغضب:
قطع الطرق لا يكون بالتهار والشمس طالعة.
فقالته تمر حنة بامتعاظ:
الله يسامحك يا ست هانم، الحق على جدنا الذي أغلق على نفسه الأبواب.

Use your good influence, madam.

Hudaa spoke in a voice that trembled with rage:

You aren't going to get away with daylight robbery.

Henna said angrily:

God forgive you, madam! The truth is with our Ancestor who has locked the gates on himself.

In his written mode of discourse, Mahfouz tries to indicate the character's way of speaking as in 'بصوت متهدج من الغضب' *'in a voice that trembled with rage'* and بامتعاظ *'angrily'* as well as utilising dialectal features, such as هانم and يا ست هانم *'madam'* thereby placing extra burdens on the translator.

3.5 Pragmatic Constraints

In contrast with semantics, the study of the relationship between linguistic properties and entities in the real world, pragmatics is often defined as the study of language use, i.e. “the study of purposes for which [such linguistic forms] are used” (Stalinker 1973: 38). In its narrower sense, pragmatics deals with how linguistic elements and contextual factors work side by side in the interpretation of an utterance, enabling the hearer/reader to grasp the right meaning intended by the speaker/writer rather than just adhering to the referential meaning of an utterance. Emery (2004: 150), adapting Blum-Kulka’s (1986/2000) views, writes that “we have to negotiate a text’s coherence in a dynamic, interactive operation in which the covert potential meaning relationship among parts of a text is made overt by the reader/listener through processes of interpretation”. Several studies on pragmatic problems (Levinson 1983; Leech 1983; Farghal and Shakir 1994; Farghal and Borini 1996, 1997; Emery 2004; Hall 2008; Farghal 2012) have shown that speech acts, addressing terms, conversational implicature and politeness strategies are the main areas that put extra efforts on translators, requiring them to make every effort “to encode and decode contextually based implicit information” (Farghal: 2012: 132).

To begin with, speech acts (Austin 1962) such as requesting, ordering, threatening, warning, suggesting, permitting and the like are universal. However, each language has its own conventionalised ways to express such speech acts, hence their non-universal cross-cultural application (cf. Banthalia and Davies 1989; Farghal and Borini 1996, 1997; Al-Zoubi and Al-Hassnawi 2001; Abdel-Hafiz 2003; Hall 2008; Farghal 2012). For instance, while English customarily employs conventionalised indirect speech acts to express orders or requests, Arabic tends to utilise “formulas containing religious references for greeting and thanking, e.g. /Baraka Allahu fiik/ (lit. 'blessing of God upon')” (Al-Zoubi and Al-Hassnawi 2001: 22).

In general, language is normally used by people for a certain purpose. This entails that there might be two functions to language: one at the surface level, which is of use to state something, for example *'It is hot in here'*, and the other

hidden, yet signifying doing something, for instance 'Could you please open the window?'. At times, the underlying function of an utterance overrides the superficial one, thereby relaying “added effects such as those associated with, say, a request or admonition” (Hatim and Mason 1990: 179). Add to this, when stating something and having in their minds a function of doing something, people do not create an utterance “without intending it to have an effect” (Ibid). The picture that has been conjured up here is that there is a message that has three dimensions. Austin (1962) labels these three dimensions as locution, illocution and perlocution, respectively. In order to put a finger on the translator’s decisions when dealing with a text charged with pragmatic issues, let us consider the following example quoted from Fu'ād al-Takarlī's *خزين اللامرئيات* 'A Hidden Treasure' and translated by Husni and Newman (2008: 226-227; emphasis added):

لم أفكر آنذاك بالزواج. ناقشت الفكرة، بهدوء، مع والدتي فانهينا إلى نتيجة مريحة ومشقة هي أن
القطار لم يفت بعد عليّ.

*Although at that time I did not think about marriage, I did discuss
the idea quietly, with my mother reaching the happy and
optimistic conclusion that **it was not too late for me.***

In the above example, the stretch in bold text occurs in a context in which a girl is talking to her mother about a marriage issue. According to Arab culture, one can express such a world experience by referring to the referent 'train' as in 'the train has not passed me by yet', which would be quite natural for the SL reader. To put this differently, the speaker, in such a context, uses a locutionary act *إن القطار لم يفت* which has a different illocutionary force (i.e. I still have the opportunity to get married), thereby flouting Grice's (1975) Cooperative Principle and its maxims, in particular, the quality maxim, i.e. to speak the truth. The translators, due to the cultural-pragmatic constraints imposed on them by the use of such an idiomatic expression, have given priority to the illocutionary force, i.e. the pragmatic meaning of the utterance as well as its perlocutionary effect, i.e. the impact of the message on the receptor. Being aware of the fact that transferring only the denotative meaning to the TL readers without preparing the ground for them to grasp the intended meaning would block the comprehension channels and strike them as

unusual, the translators have adopted a pragmatic strategy, which has led them to a successful rendering.

The second pragmatic issue that might place an extra pressure on translators is politeness. The concept of politeness in this respect does not refer to being polite or impolite; it is linked to Goffman's original work (1955/1967) on the sociological notion of 'face'. To understand what politeness means linguistically, we have to first become acquainted with the notion of 'face'. Face is defined by Brown and Levinson (1987: 61) as a "public self-image that every member wants to claim for himself". To put this differently, face refers to the "emotional and social sense of self that everyone has and expects everyone else to recognize" (Yule 1996: 60). There are two types of face: positive face and negative face. Positive face is the person's desire to be liked, or, at least, accepted, and treated by others without social barriers. Negative face, however, is the person's desire to be independent, not be imposed on by others and so on. Accordingly, politeness can be defined as a 'means' utilised by participants to show their 'awareness' of the other's face, whether negative or positive (Yule 1996: 60). Showing awareness of the public self-image of another person, who is not socially distant is described in terms of 'friendliness', whereas showing awareness of the face of another person, who is socially distant is often described in terms of 'respect' (Ibid: 60).

Although politeness involves a "universal characteristic across cultures that speakers should respect each others' expectations regarding self-image, take account of their feelings, and avoid face threatening acts" (Cutting 2002: 45), the way that people behave in showing their awareness of others' faces when interacting with each other is different from one culture into another. Thus, what is considered acceptable and polite in one culture cannot be taken for granted in another. The degree of severity of the face-threatening mode of action achieved by imperative forms is more forceful in English than that in Arabic, hence the need for 'mitigating devices', such as '*Please*', '*Could you...?*' '*Would you ...?*', etc. to soften such severity (Yule 1996: 63). In the following example quoted from Mahfouz's (1961: 122) novel اللص والكلاب '*The Thief and the Dogs*' and translated by Le Gassick

and Badawi (1984: 135), the speaker, Said, in the original text, uses a direct speech act in addressing his lover, Nur, i.e. he opts for a 'bold on record' strategy in which a negative imperative form, which is “the most face-threatening mode of action”, is used (Cutting 2002: 64). However, the translators have inserted a mitigating device, viz. 'please', to soften the severity of the face-threatening mode of action achieved by the imperative form:

فقال متوجعا:

- نور لا تزيديني عذابا أنا في غاية النكد.

“Nur”, he pleaded, “Please don’t torture me. I’m terribly depressed”.

Closely related to politeness strategies is the issue of addressing terms and their different pragmatic functions. In the following example quoted from Mahfouz’s story *'Qismati and Nasibi'* (translated by and printed in Husni and Newmark 2008), the translators have opted for different local strategies in dealing with the term 'Amm (lit. *uncle*):

وهرعت إلى الصالة الشرقية الوثيرة فوقفت أمام عم محسن مضطربة حتى تتمم الرجل خافق القلب:

- ربنا يلف بنا، ماذا وراءك؟

همست بعد تردد:

مخلوق عجيب يا عم محسن. (p.111)

She hurried to the luxurious east wing of the clinic to look for Mohsen. When he saw the anxious look on the midwife’s face, he murmured in a worried tone:

“May God have Mercy on us! What’s happened?”

She hesitated, and whispered: “It’s a strange creature, Mr Mohsen”. (p.110)

In the first occurrence, it is used in a narrative language in which the author just describes the movement of the nurse and her standing in front of Mohsen while in the second occurrence, it is utilised in a dialogue between two characters in the story, hence the differences in its pragmatic function in the two occurrences. Taking into account the norms of politeness in the TL, regardless of the politeness strategy itself, whether negative or positive, and whether an honorific is used or not, the translators have opted for the deletion of the term in the first occurrence, which is quite convincing. However, their option for 'Mr' in the second occurrence changes

the degree of intimacy between the nurse and Mohsen from intimate into formal, distorting the pragmatic function associated with the use of the term عم 'Amm, i.e. 'Uncle'. In this regard, Hatim and Mason (1990: 65) stress that the solution to such a pragmatic difficulty "requires more than knowing the lexical meanings". They distinguish between two types of honorifics: that which involves special status and that without such a status. In the following example which is quoted from Mahfouz's (1961: 13) novel اللص والكلاب '*The Thief and the Dogs*' and translated by Le Gassick and Badawi (1984: 20), the translators, due to the cultural-pragmatic constraints imposed on them by the use of such an addressing term يا حضرة 'lit. honourable sir' have taken into account the pragmatic function of the term in such a context as well as the TL norms, intrinsically managing the utterance by deleting the addressing term completely:

بالحق نطقت يا حضرة المخبر.

You're quite right, officer.

At this point, it can be argued that, given what is at stake, the translators' task is not confined to just determining the referential meaning, i.e. the locutionary act. Rather, it covers the detection of the implicit meaning behind the face-value interpretation of the locutionary act, i.e. the illocutionary force as well as its effect on the receptors, i.e. the perlocutionary effect (cf. Hatim and Mason 1990; Emery 2004). Detecting such an implicit meaning is not always an easy task, in particular when language users violate Grice's (1975) Cooperative Principle and its maxims:

1. Maxim of quality, i.e. do not say what you believe to be false or that for which you lack adequate evidence;
2. Maxim of quantity, i.e. make your contribution as informative as is required for the current purposes of the exchange, and not more informative than is required;
3. Maxim of relevance, i.e. make your contributions relevant to the current situation; and
4. Maxim of manner, i.e. avoid obscurity of expression and ambiguity; be brief and orderly.

In the natural practice of communication, the original writer sometimes expresses just a part of the message, leaving the reader/translator, after having accessed “the network of conceptual relations which underlie the surface text” (Baker 1992: 218) and depending on his/her world knowledge and experience, to complete the missing part of the message. Following Blakemore’s (2002: 71) view, it is held here that the pragmatic function, i.e. illocutionary force, is only reflected when translators “go further than [what is explicitly written], and metarepresent the [ST author’s] thoughts about what he would think [is] relevant enough”. By way of illustration, let us consider the following example quoted from Mahfouz’s novel *زقاق المدق* 'Midaq Alley' (1947: 105) and translated by Le Gassick (1975: 108):

فقال ضاحكة وكأنها وثقت من امتلاكه للأبد:

أحطك في عيني وأكحل عليك!

She assured him, as if she was certain of possessing him forever, with me you are very safe.

Here, the speaker in the original extract flouts the maxim of quality, i.e. to speak the truth, by opting for a metaphorical language *أحطك في عيني وأكحل عليك* 'lit. *I'll put you in my eyes and paint you with kohl*' in order to communicate and emphasise his message, thereby giving rise to metaphorical implicature. Having detected the metaphorical implicature and its intended meaning and probably having failed to find a functional equivalent, i.e. an equivalent that follows “the TL linguistic and cultural norms” without jeopardising the communicative import of the original text (Farghal 2012: 46), the translator has opted for an ideational equivalent, i.e. an equivalent that focuses on “the idea of the SL text independently of the *form* or *function*”, thereby observing the quality maxim (Ibid: 47; emphasis his). This clearly shows that the translator’s task is not easy, in particular when the interfacing languages use, for instance, different politeness strategies, different pragmatic functions for addressing terms, different conventionalised ways to express speech acts and so on. In a similar vein, when the original writer tries to express his/her ideas implicitly by flouting the conversation maxims, an extra effort is placed on the translator, leaving him endeavoring to detect the intended meaning on the one hand, and to opt for the most appropriate local strategy on the other.

3.6 Semiotic Constraints

In order to communicate with each other, people normally use language. However, their messages are not transmitted only via the use of the vocabulary of these languages. Rather, they “make significant use of signs, symbols, sounds and other means to convey their messages” (Mahmoud 2005: 74).

De Saussure (1916/1983: 67) views languages as a system of signs, which have their own meaning through their relationships with each other. The overall meaning of a sign is primarily determined by its function within the language system as well as by its relationship with other signs used or not used. Thus, the meaning of a sign, for Saussure, is “language-based and language related, with thoughts being triggers for meanings which in turn are triggers for language signs” (Adab 1997: 159). As such, his definition of the sign as being composed of a signifier, i.e. the physical form of the sign, and signified, i.e. the mental concept of the sign, can only be applied to linguistic materials. He focuses only on the linguistic signs as two-fold entities which exist only by virtue of the association of the signifier and the signified. The relationship between these two elements is conventional, i.e. the socio-cultural conventions have a crucial role in determining such a relationship. In other words, to generate the required relationship between any signifier and its signified, people should use words, phrases and the like to refer to what people have been used to. Otherwise, the relationship will not work “unless a relevant context is constructed to support the new relationship” (Al-Shehari 2001: 121). Saussure’s definition places restrictions on the concept of the sign, excluding other social phenomena from having their own signs in any interaction. In her critique of Saussure’s approach, Adab (1997: 159-160) rightly comments:

In stating that the description of sign function has to arise from “faits de parole” or language in use, Saussure does not, however, take into account variations in meaning which can arise from idiolect at the level of individual or of sub-group within a given socio-linguistic group (cf. Pergnier), individual intention in specific contextual use.

To demonstrate the limitations of the concept of the sign and its inability to deal with the complexities of cross-culture communication according to Saussure's view (Hatim and Mason 1990: 106; Adab 1997: 159; Mahmoud 2005: 78), the following example, quoted from Maḥmūd Jandārī's story حكاية قديمة *An Old Tale* (1997: 21; emphasis added) will be considered:

كان مجلس الفاتحة مقاماً في العراق. كان حشد من الرجال كبير قد جلسوا لصق بعضهم على شكل دائرة واسعة ...

Here, it is difficult to say that the signifier '*gathering*', '*ceremony of mourning*' or even '*consolation gathering*' in English corresponds to a well-know social phenomenon in the Arab world, i.e. '*a three-day ceremony of mourning in which people express their sympathy to the deceased's family*' in the same way as the expression مجلس الفاتحة in Arabic does. All these suggested translations of the above expression ignore the shades of meaning associated with the phrase مجلس الفاتحة on the one hand, and fail to locate the term in its socio-cultural environment on the other.

Peirce (1931/58 cited in Adab 1997: 161), however, defines a 'sign' as anything which is "so determined by an object and [...] so determines an idea in a person's mind, that this latter determination, which I term the Interpretant of the sign, is thereby immediately determined by the object". In other words, a sign, for Peirce, is anything that is determined by an 'object' that invokes in a person's mind an idea, image and the like. Such invocation is what he labels 'interpretant'. So, the interpretant can assume various forms, such as "a synonym or emotive association" (Al-Rubai'i 1996: 79). For example, the lexical item كلب '*dog*' in Arabic refers to a physical referent in the real world (object) as well as invoking in the mind of the hearer/reader the concept of fidelity. So, the relationship between the object and the concept fidelity is what Peirce calls 'interpretant' that works as a sign. From a Peircean point of view, a sign can be anything, such as words, phrases, sounds, symbols, dream, diagram, wink, picture, odour, flavour and so on.

He further differentiates between the sign and its functions. According to him there are three types of functions, namely iconic, indexical and symbolic.

These three functions of the sign can be linked directly to the translation process. In order to understand a sign, which functions in the first place iconically, translators sometimes do '*intralingual*' translation, to use Jakobson's (1959/1992: 145) classification, in an attempt to determine the signs' indexical function. If the translator fails to find a TL sign with a similar iconic function, then s/he relies on the indexical function of the sign to arrive by paraphrasing, expansion and so on at a somewhat different sign in terms of iconicity. It is worth noting here that the iconicity of the sign, i.e. the relation between a sign and its object, "is not wholly established by rules, by a code, as in the case of symbols", and "does not preexist with respect to the code, as in the case of indexes, but rather is invented freely and creatively" by virtue of the relation established between a particular object in the real world and what this object invokes in the mind of the hearer/reader (Pertilli 1992: 240). By way of illustration, let us consider the following example (discussed earlier in this chapter) quoted from Fu'ād al-Takarlī's story 'A hidden Treasure' which is translated by and printed in Husni and Newman (2008: 226-227):

لم أفكر آنذاك بالزواج. ناقشت الفكرة، بهدوء، مع والدتي فانهينا إلى نتيجة مرحية ومشقة هي أن
القطار لم يفت بعد عليّ.

Although at that time I did not think about marriage, I did discuss the idea quietly, with my mother reaching the happy and optimistic conclusion that it was not too late for me.

Here, the sign that functions iconically is 'القطار لم يفت بعد عليّ' lit. *the train has not passed me by yet*'. In other words, it recalls another sign which refers to the same signified as the first does. As it is difficult to find a TL sign with the same iconic function as well as the symbolic function, the translator can adopt an indexical approach in rendering the above proposition, provided that the symbolic function, i.e. the consensus of association between the sign and the signified amongst the users of language, is achieved as in the translation above.

Building on the premise that languages, in particular those culturally distant, perceive and conceptualise world reality and experiences differently, one would not hesitate to conclude that the significance of these signs as well as their

functions is different from one language to another. In this regard, Adab (1997: 159) holds that

in translation, no one sign can possibly be considered totally equivalent to a sign in another language system since the associative network of signs within which the second TL sign functions will probably differ from that of the SL.

Further, due to the lexical and syntactic diversity among languages, mismatch of the significance of the micro-signs between the signifying systems of the interfacing languages frequently occurs, making it more difficult for the translator to choose the most appropriate equivalent among the alternatives available. In this regard, Petrilli (1992: 233) comments:

Translative thinking is a semiotic [sic.] process in which something stands for something else, in which different sign systems are related, in which one sign is more fully developed, enriched, criticized, put at a distance, placed between inverted commas, parodied or simply imitated, and, in any case interpreted in terms of another sign.

As such, representing a particular cultural identity in the SL becomes a micro-sign that places extra burdens on the translator by assuming further meaning and connotative values, in particular when it does not lend itself easily to the TL. This is in line with Ponzio (1991: 198-199 cited in Petrilli 1992: 235) who holds that although “propositions are also no doubt conventional-symbolic, they are based fundamentally upon the relation of representation, that is, upon the iconic relation”. Should the translator not take into account the properties of the sign as well as its functions in a particular socio-cultural environment on the one hand and its relationships with other signs on the other, the macro-signs, namely genre, text and discourse discussed in the previous chapter, could also be affected. In this respect, Adab (1997: 164-165) writes:

Consideration of signs in terms of micro-units of a message, or meaning content, and in terms of function within overall macro-structure, will also ensure that translation procedures and strategies are not selected on the basis of linguistic forms alone [...] in other words, correspondence of form between SL and TL may often be coincidental and is most certainly not the primary criterion for selection of TL units [...].

Thus, to reconcile differences between the signifying systems of languages involved in translation, translators sometimes carry out certain procedures in order to transfer the semiotic entity that needs special treatment under certain conditions.

Hatim and Mason (1990: 105-106) suggest four stages for this purpose:

1. 'Identification', in which the translator pinpoints the ST semiotic entity that needs special treatment;
2. 'Information', in which the translator selects an appropriate TL 'denotational equivalent' for the ST sign;
3. 'Explication', in which the translator evaluates the denotational equivalent chosen in stage two to see whether it is 'self-sufficient' or not. If not, the translator should "seek to explicate by means of synonymy, expansion, paraphrase, etc"; and
4. 'Transformation', in which the translator identifies "what is missing in terms of intentionality and status as a sign".

To apply these stages, the following example quoted from Maḥmūd Jandārī's story *An Old Tale* (1997: 22; emphasis added) can be considered:

على كل حال وجدت نفسي قبل سنوات وسط عدد كبير من البدو في مجلس عزاء أقيم على روح رجل
كانت تربطني بولده صداقة حميمة ...

1. Identification: the sign that requires special treatment here is مجلس عزاء.
2. Information: it may be translated into English as '*consolation gathering*' or '*ceremony of mourning*'.
3. Explication: the mental picture conjured up in the mind of most of the original readers when reading/hearing مجلس عزاء is that it is a three-day ceremony of mourning in which people express their sympathy to the deceased's family.
4. Transformation: the missing information in terms of intentionality and status as a sign is that *the 'three days'* as the other elements of the sign, i.e. '*people express their sympathy to the deceased's family*', could be recovered from the context as well as co-text.

So, relying on the TL denotational equivalent of the ST phrase مجلس عزاء '*consolation gathering*' or '*ceremony of mourning*', which is culturally-bound, without any sort of explication, might seriously affect the intentionality of the ST sign. As stated already languages perceive and map reality in different ways. Such differences between the signifying systems of languages require the translator to reconcile any cultural clashes or encounters by transferring most, if not all, semiotic properties of the ST word or phrase "under certain equivalence conditions to do with semiotic codes, pragmatic action and general communicative requirements" (Hatim and Mason 1990: 105). However, Al-Rubai'i (1996: 109) states that such a semiotic translation "should be carried out with care lest it should distort the texture of the TT". As such, after providing the reader with the missing information by either using square brackets or a footnote, the above example could be translated into:

At all events, some years ago I found myself sitting among a large number of Bedouins at a [three-day] consolation gathering to mourn the life of a man with whose son I had formed a close bond of friendship.

3.7 Stylistic Constraints

Style is defined by Leech and Short (1981: 10-11) as “the linguistic habits of a particular writer [...], genre, period, school”. Style is seen by other stylisticians as “the dress of thought” (Hough 1969: 3). Formalists, however, define style as “a deviation from language norms. It is also claimed to be an expression and reflection of the personality of the author, hence the adage 'style is man', by particularly generative stylisticians and the intentionalists” (Ghazala 2011: 40). Building on these different schools of thought in defining style, Ghazala (2011: 41) defines style as “a linguistic choice” made by a particular author within the resources and limitations of language/grammar, i.e. within “the total options available in the syntactic, semantic, phonological and pragmatic systems”. In a direct link to translation, Nida and Taber (1969) in their definition of style touch on the patterning of choices as well as the generic constraints that play crucial roles in determining the author’s style.

Regardless of the perspective adopted in defining style, what is fundamental in studying the constraints imposed on the translator is that any stylistic feature is a linguistic feature in the first place (Ghazala 2011: 41), so when the linguistic features are characterised by markedness and significance they become stylistic features that require translators to use their utmost effort to reflect them in the TT (cf. Ghazala 2011). However, difficulty arises when the TL syntactic, semantic, phonological and pragmatic system rejects the accommodation of such features. Reading the text at hand with a view to analysing and appreciating its salient stylistic features, such as parallelism, repetition, irony, long sentences vs short sentences, foregrounding vs backgrounding, formality vs Informality, nominalisation vs verbalisation, passivisation vs activation and so on (see Ghazala 1996, 2011), the translators’ progress automatically slows down in an attempt to adopt the most appropriate local strategy that would reflect such characteristics in the TT. In other words, another type of constraint imposed on the translator derives this time from the stylistic features appreciated by the translator while analysing the text at hand. In the following examples quoted from Lubna Maḥmūd Yāsīn’s story *بصمة مواطن* ‘A Citizen’s Fingerprint’ and translated for the purposes of the current study, a number of stylistic features that require special attention from the

translator by adopting a style-based approach (cf. Boarse-Berse 2006; Gazala 2011) are identified. In the first example, although the translator took into account stylistic features, such as the rhetorical question أين الملاذ, the parallel structures in من ظمئه .. من أن يفتح... يريد, and the repetition of لا أحد in his rendering, he ignored the repetition of the lexical item أراد 'i.e. to want', in the parallel structures. Rather, he opted for the verb 'yearn', i.e. an emotional verb of doing, charged with a great desire that mirrors the actor's sufferings. Such a shift leads to a stylistic loss (i.e. lexical repetition) that could have been avoided if he had simply resorted to a neutral verb of doing, viz. 'want':

أين الملاذ؟؟ يريد أن يفتح جناحيه ويهرب من ظمئه .. ومن حدود مشاعره .. من عري أوجاعه .. يريد أن يخلق حيث لا أحد .. لا أحد أبدا .

Where is the refuge? He wants to spread his wings and escape from his thirst, from the boundaries of his feelings, from the rawness of his pains; he yearns to soar where nobody is, nobody at all.

In the following example, however, the original writer, in an attempt to invoke different images in the mind of the reader on the one hand, and to adopt a neutral tone on the other, opts for a circular pattern of an active and passive voice, which is supported by parallel structures as well as the deictic word هناك 'lit. there':

وضعوا على عينيه منديلا احكموه جيدا لكي لا يرى .. وقُيد معصماه ... وألصق شريط عريض فوق فمه ... ومضوا به إلى (هناك).

They covered his eyes with a handkerchief tying it tightly to prevent him from seeing anything. They shackled his wrists, placed a wide piece of tape over his mouth, and took him 'there'.

It is worth noting here that the translator succeeded in dealing with the deictic word. As a deictic word, 'there' refers to an assumed location in the mind of the speaker/writer, which is different from 'there' in the mind of hearer/reader as well as invoking different memories and/or images. So, it is "an open invitation to every reader in every location on the earth to enliven this moment of [there-ness]" (Ghazala 2011: 59). Despite that, the translator failed to deal with the other stylistic

features. Had he done so, he could have produced a version that reflects the tone of voice and attitude, parallel structures and the deictic word 'there' at once, as in:

They covered his eyes with a handkerchief; they tied it so tight that he couldn't see anything. His wrists were shackled; his mouth was covered with a wide piece of tape. They took him 'there'.

Below is an example of climax, i.e. arranging words, phrases, clauses according to their increasing importance (cf. Corbett 1971: 476; Al-Rubai'i 1996: 86):

لكن المشهد فاجأه خلخله بل ألغى وجوده وجعله لا شيء تقريباً ..

but seeing her suddenly disjointed him, shook off his being and made him almost disappear.

Here, the translator paid no attention to the arrangement of the clauses/sentences *لكن المشهد فاجأه خلخله بل ألغى وجوده وجعله لا شيء تقريباً* in an order of increasing importance. What is more, climax is accompanied by a deliberate omission of connectors, i.e. asyndeton, as well as a lack of punctuation marks among these clauses/sentences. The omission of punctuation marks is on purpose; it is one of the rhetorical devices employed by the writer to "hasten psychologically the pace of the experience depicted" (Shen 1987: 186). Had the translator taken such stylistic features into account, he could have produced a rendering, such as '*But the sight surprised him ... rocked him ... rather obliterated his existence and made him almost nothing*'.

The discussion of the above examples along with their translations clearly shows the effects of the appreciation of stylistic features on the translator. The moment translators identify and appreciate stylistic features, their progress will automatically slow down regardless of their competence, be it linguistic, translational, communicative and the like.

3.8 Summary

In this chapter and the previous chapter, the translation process has been seen as involving constraint-motivated strategies. Dealing with the text at hand, translators encounter a variety of constraints. Some of these constraints are driven by the text *per se* while others come from outside. In this chapter, particular attention has been paid to text-driven constraints. They have been divided into language-related constraints, textual constraints, cultural constraints that have a micro nature, communicative constraints, pragmatic constraints, semiotic constraints and stylistic constraints.

These constraints along with the non-verbal constraints discussed in the previous chapter restrain translators, on the one hand, limiting their scope of freedom in dealing with the text at hand, and enhance the creativity of the translation act they have to perform, on the other. It has been shown that the final shape of the translation is determined by the constraints imposed on the translator, be they verbal or non-verbal. To put this differently, the final shape of the TT is seen here as a result of a process in which translators use their utmost effort to accommodate the constraints imposed on them and adopt what they deem to be an appropriate strategy, or strategies.

The relationship between constraints and strategies is not a one-to-one relationship; on the contrary, the strategy adopted sometimes results from more than one constraint. Any departure from the expected norms is due to the conflict of the constraints imposed on the translator, resulting in the domination of one constraint over another. As such, all types of constraints, not only norms as Toury (1995) and Chesterman (2000) claim, work side by side to motivate translators to select the most appropriate local strategy among available ones. Since people are different in perceiving world reality, in their tolerance to the pressure exerted on them, and in their reaction to the pressure, such a selection among available strategies is subjective rather than objective, being attributable to translators' ideology, idiolect, fear and competence.

In the following chapter, the process of translation at its macro-level will be divided into three main phases: 1. Pre-translation, 2. Translation and 3. Post-translation. This is in order to determine the most important steps that might be taken by publishers and/or translation project managers depending on the company infrastructure.

Chapter Four: Quality of Literary Translation Process for Publication Purposes

The previous two chapters have outlined the verbal and non-verbal constraints the translator might encounter and their effects on determining the final shape of the TT. In what follows, particular attention will be paid to the steps and procedures that might be followed by publishers and/or translation project managers, depending on the company infrastructure, in order to ensure the quality of the process that hypothetically leads to the quality of the product.

At this juncture, it is sensible to reiterate the fundamental research questions that the current chapter tries to answer prior to embarking on a detailed discussion. These research questions mentioned in the Introduction (Chapter One), are the following:

1. How can the quality of the translation process be ensured? Are there certain steps that should be followed by publishers? What are they?
2. By taking the essential steps, can subjectivity be discarded or, at least, kept to its minimum?

It is worth noting that this study focuses on the translation process from the perspective of the industry in general terms and does not refer to a particular company. Following Sprung (2000: 173-187), it is believed in the current study that in order to work out what the best procedures adopted by translators, revisers, editors, publishers might be, studies need to compare different procedures in which the translation process is conducted in a group of companies with different infrastructures. In order to consider possible ways of answering the first question mentioned above, which is a fundamental question in the current study in general, and in this chapter in particular, a questionnaire was designed to be sent to a number of publishing houses with a view to providing answers to the following points (see also Appendix 2):

- a) How do the publishers select the source texts?
- b) Do they take into account the marketability?
- c) How do they verify the translator's competence?
- d) What is the editor's and/or reviser's precise role?
- e) Where does the task of the translator end?
- f) Do they obtain the ST author's permission?
- g) Do they use any checking system?
- h) Do they have separate stages for revision, proof-reading and editing?
- i) Do they have certain assessment criteria?
- j) Do they send a part, or the whole, of the final translation for a native speaker who has no access to the ST to provide them with his/her general impression?

However, unfortunately only two publishers agreed to take part in the questionnaire. For confidentiality, these two publishers are termed henceforth the First Publisher and the Second Publisher and their responses are termed Response 1 and Response 2 respectively. In selecting the companies, no attention was paid to the location and their publishing strategy; however, priority was given to 1. the directionality, i.e. translating from Arabic into English, 2. their interest in translating Arabic literature and 3. their own language of publication, i.e. English.

Before coming to the close of this brief introduction and moving on to provide the reader with a detailed description of the literary translation process at its macro level, a working, tentative and bespoke definition of the term 'quality' is needed.

4.1 Short Discussion on Translation Quality

Quality, in its broadest sense, refers to “the degree to which something is good or bad” and is often used in opposite to quantity, i.e. “an amount of something that [is] counted or measured” (Longman Dictionary of Contemporary English 1995: 1155). It is quite clear that quality is related to goodness or badness of something, regardless of its amount. Normally, people talk about the quality of goods when they last a long time, are hardly broken, have no deficiencies, to mention but some.

As far as translation is concerned, the term quality can be understood as “the concept of making the target text [...] fit for a purpose and with the fewest errors in terms of sense, grammar, orthography, style, omissions, etc” (available at: www.traduguide.com). The International Organization for Standardization defines quality “as the totality of characteristics of an entity that bear on its ability to satisfy stated and implied needs” (Mossop 2007a: 22). Mossop also emphasises two points in this definition: 1. “quality is always relative to needs [...]. Different jobs will have different quality criteria because the texts are meeting different needs” and 2. “needs are not just those stated but also those implied” (p.23). He further adds that “accuracy” and “successful communication of the text’s message to the readers” are among the most important implied needs in translation (p.23). The concept of quality itself is not well-defined in the field of translation (cf. Al-Bustan 1993: 37). This is because “different views of translation itself lead to different concepts of translation quality, and different ways of assessing it” (House 1998: 197). In her comments on the responses to the questionnaire sent to all participants of the FIT congress that took place in 1995, House (1997: 1-2) points out that their responses contain a “puzzling array of basically vague and unverifiable statements suggesting, for instance, a connection between the quality of a translation and the personality of the author, the translator and the audience”. By contrast, Maier (2000: 139) considers such divergence in the responses “as a reliable indication of the way translation quality is defined (or not defined) throughout the world”. Building on this, one would not hesitate to simply argue that quality can take different shapes, depending on the person who looks at it, be it a translator, a critic, an editor,

a TL reader, a researcher or a publisher. In other words, quality can be judged differently from different perspectives — quality from a critic's perspective, quality from a TL reader's perspective, quality from a publisher's perspective, quality from an editor's perspective and so on. In this regard, Lauscher (2000: 162), echoing Pochhacker (1994), writes that

translations can be evaluated from various perspectives, for example by clients, the target addressees, translators, outside observers like translation researchers, and this has an impact on how the target text will be judged.

He also points out that translation evaluation depends on the evaluating person's experience and knowledge of translation. What is more, it is a well-known fact there are no rigorous reliable criteria which the translator, the reviser, the editor, the critic and the publisher can rely on to assess the translation quality (cf. Pochhacker 1994 cited in Lauscher 2000; Hönig 1998; House 1998; Lauscher 2000; Maier 2000; Williams 2009). As such, when the process of assessing quality is not based on "criteria of *goodness*", it turns into just a description of "defects and strong points in translations" (Williams 2009: 4; emphasis his). In assessing translation quality, "we are essentially trying to determine degrees of *goodness*", whether we focus on "products, performance or competence" (Ibid: 5). Building on such a premise, the descriptive translation studies (e.g. Toury 1981, 1995; Chesterman 1993), in its critique of perspectivism inherited in approaches adopted in assessing translation quality, shifts the focus towards criteria that reflect "a relativistic, intersubjective stance on judgments of translation worth" (William 2009: 4). Equally important, assessment procedures of translation quality are themselves not static. According to Williams (Ibid) these assessment procedures can be 1. 'quantitative' vs 'qualitative' when they are "based on mathematical/statistical measurement, or on reader response, interviews and questionnaires (e.g. Nida)", 2. 'diagnostic' when they determine "areas for improvement at the outset of a course of study", 3. 'formative' when they measure "progress and [give] feedback during a course of study" or 4. 'summative' when they outline "the results of learning". House considers Stolz's (1992) view that "a 'good' translation can only come about when the translator

identifies him/herself fully with the text to be translated” in order to cast some doubts on Stolz’s claim by stressing “[w]hether such identification enables or in fact guarantees a translation quality, and how this quality might be assessed, remains unclear” (House 1998: 197).

Since the central focus of this study is to ensure quality rather than to assess it, it is held that such 'identification', to use House’s term, is one of many factors that would lead to the translation quality. Importantly, it is argued in this study that in order to ensure the quality of output, one has to ensure, in the first place, the quality of the translation process. The current study presents the translation process from the perspective of translation as industry; it gives those who are not familiar with the professional process of translation an opportunity to engage with the translation process as a dynamic activity, not a process performed by the translator only, with reference to the context of the two translation companies here considered. The translation process in this study does not refer to the actual act of translating only, i.e. reading, analysing, comprehending, transferring, polishing the draft translation, checking and so on. Rather, it includes 1. “anything that takes place up to the moment the translator actually receives the material for translation” (Gouadec 2007: 13), such as selecting the ST, testing the translator, planning for positive marketability and 2. “all activities that follow delivery of the translated material” (Ibid), i.e. revision, proofreading, translator’s approval, native speakers’ impression. Interestingly enough, each level of these three phases of the translation process requires those involved in the whole project to take certain steps that correspond to each level’s requirements in order to produce, relatively speaking, an adequate free-of-error translated text, thereby ensuring the quality of the translation process that leads to the quality of the product. In simpler terms, some of these steps, as will be shown later, are conducted at the phase of pre-translation; others are conducted either at the phase of translation or at the phase of post-translation.

4.2 Literary Translation Process at Its Macro-level

Following the division of the translation process provided by Gouadec (2007: 13) in his book *Translation as a Profession*, the process of the literary translation in the current study will be divided similarly into three phases, namely: 1. pre-translation, 2. translation and 3. post-translation. Each phase will be discussed in a separate section.

4.2.1 Pre-translation

In order to produce, relatively speaking, an adequate free-of-error TT, there are certain steps that might be taken into account by publishers or their translation quality controllers so as to ensure the quality of the translation process leading to the quality of the product. The question is to identify which these steps are. Hypothetically speaking, before embarking on the actual act of the translation phase, the translation project manager or the editor, depending on the company infrastructure, must make a careful and conscious selection of the source texts, testing the first-time or unknown translator and planning for positive marketability. The question that springs into mind in this regard is: are these above proposed steps of equal importance for all publishers? In what follows, each step will be touched on separately.

4.2.1.1 Selecting the Source Text

As a hypothesis, it may be assumed that people in charge of a certain translation project, be they publishers, editors, translation project managers and so on, will wish to take steps to ensure the quality of a translation. The first step that they might take is the careful and conscious selection of the ST. This is in line with Petit's view (cited in Gaber 2006: 16) that "making a good selection implies judgment and recognition of good quality in the text you select for translation, the quality on which you would base the quality of your translation". To ensure an effective selection, translation project managers will, in addition to consulting specialists in the particular literary genre from which the ST is selected, take into account how the

translations are going to read, given the target language culture, and how the target reader will respond to them. This is consistent with Newmark's (1988: 189) view that

in the case of a serious text, say a novel, a poem, or an important book, you [as a translator and/or publisher] assess the work's potential importance within the target language culture. Was it in fact worth translating? What kind of influence will it have on the language, the literature, the ideas in its new milieu?

Cast in more practical terms, each publisher has its own way of selecting the ST. On the one hand, some of them, being influenced by the market forces, poetics of translating from Arabic, their own ideologies and so on, encourage the translation of literary works that are in line with the existing stereotypical representations conjured up in the mind of the Western readers towards the Arab/Islamic world. (cf. Abuelma'tti 2005). Others, on the other hand, base their selection on literary quality or local impact. In this regard, it is useful and interesting to consider the responses obtained from the two publishers concerning the way in which they select the literary text for the purpose of translation.

Response 1:

Generally we try to select in terms of literary quality or local impact; in a few cases we might decide that a given book, despite local popularity, will not resonate well with a wider international readership because its concerns/expression are particularly regional.

Response 2:

We make our acquisitions decisions by several different processes. We do not have a board of directors (as non-profit presses do) or formal arrangements with outside readers, and all decisions are made in-house, by our publisher and editorial department. Our publisher reads Arabic fluently (it is his first language); often he will simply read a novel in Arabic and commission its translation into English. He may be pointed toward particular novels with some input from translators, the work's author or other prominent writers, foreign publishers or agents, or other colleagues who recommend particular works to him/us. In other cases, a novel may come to us with a sample (or even full) translation, and those in the editorial department who do not read Arabic will confer as well about the novel and potential translators for it. Quite often projects come to us directly from a translator, who has translated a portion or sometimes the whole manuscript, and presents us his or her translation.

It seems that the two selected companies follow different procedures in selecting the text. However, it is clear from their responses that they are in favour of selecting the ST on the basis of literary quality or local impact.

4.2.1.2 Testing the Translator

Since it is impossible for a translation commissioner (to use Vermeer's (1983/2000: 229) terminology and the industry specific terms) to know for sure whether an unknown translator is competent or not, the commissioner at times sends him/her a translation test so as to sample and verify his/her skill. This procedure is to ascertain translators' linguistic, translational and analytical competence and their literary appreciation as well as their capability of dealing with the cultural, pragmatic, linguistic and textual asymmetries between the interfacing languages. The BSEN-15038 European Quality Standard for Translation Services, currently accepted as one of the international standards of reference regarding provision and supply of translation services, in its paragraph 3.2.2 (2006: 7) makes it explicit that a qualified translator should have the following competences:

1. Translating competence;
2. Linguistic and textual competence in the SL and the TL;
3. Research competence, information acquisition and processing;
4. Cultural competence; and
5. Technical competence (for more details on these competences, see Chapter Two: 36-37).

Although the Standards cover all types of translations and make no explicit reference to literary translation, in this regard, Gaber (2007: 33) stresses "the translator's sincere desire to translate a [literary work] is not sufficient for achieving his/her intended goal. Unless this desire is complemented with the required extent of competence and aptitude, no success can be guaranteed". At times, it is ideal to provide the translator with a sample reflecting the type of the translation the publisher is looking for, in particular if the publisher has already published or in the

process of publishing one. The sample translation so obtained can then be sent to an evaluator to give a statement of quality. Below is an example sent to a translator who claimed to be a professional one, capable of producing a high quality translation. The example is quoted from جبران الكرنوي Jubrān al-Kirnāwī's story صيحة ديك 'The cry of a cock that loves life', which is to be published by Sayyab Books Ltd in its series, i.e. *Translating Arabic Literature: a Bilingual Reader*:

صيحة ديك أحب الحياة
 نفس الفضاء لا يزال يحتويني ويعيد بناء أشلاء ذاكرتي الطفولية.
 كان كل ما في الكون يبعث في النفس حب الحياة. آنذاك تذكرت الماضي. انهال كمطرقة. تأوهت كلاما و
 ركبت فضاء القلم والخيال. بقيت حائرا.
 أحيانا تشعر بالحيرة، بالراحة. مزيج من الأحاسيس ينتابك في لحظة واحدة.

A cry of cock wants to live

*The same space still contains me and revitalizes my childhood memory
 Every thing in this universe invites me to get all life's pleasures , in this
 moment , I remembered the past ,it beat me as a hammer , I
 (expressed my pain wordily) wordily groaned and rode the space of
 the pen and the imagination and remained confused .
 You sometimes feel confused and comfortable , this thing always
 happens when you have mixed feelings at the same time .*

When the translator's draft of the passage was sent in by the translator, it was then passed on to an expert and trusted evaluator of translation quality to assess the rendering. The evaluator wrote:

I have spent quite some time reviewing/evaluating the text of the translation, which would, indeed, appear to be quite a rough draft requiring a great deal of serious revision/redrafting. As it stands, in my judgment, it does not adequately reflect the essential message and subtle nuances of the Arabic text with regard to appropriate linguistic application. The original is quite an involved philosophical piece requiring purposeful choice of lexis, idiom and syntax in order to arrive at a meaningful transfer of the semantic and pragmatic currents of the original. Trust the foregoing comments are helpful.

In the light of his report, the translator was changed. Going back to our research question whether these steps are different from one publisher to another, it seems that the selected publishers are in favour of testing the translators, in particular the first-time translators, whether implicitly or explicitly, either by requesting them to

send a sample translation to evaluate it in terms of its accuracy and in terms of its clear, idiomatic English, or relying on the translation proposal sent by the translator him/herself to the publisher. However, the criteria on which the sample translation is evaluated are considerably different from one publisher to another. Their most significant responses below (to view the responses in full, see appendices 3 and 4) confirm that no standard or procedural approach exists:

Response 1:

We always request a sample translation from first-time translators. We review this sample for faithful understanding of the original text and for clear, comfortable expression in English: our goal is always a *literary* rather than a *literal* translation.

Response 2:

We rely on proposals, our own experience in the field and our knowledge of and relationships with translators in making these decisions, and also actively seek to make connections with new translators; we welcome submissions from translators who are new to us. Occasionally it's the case that we commission samples from several different translators to see who is the best fit for a particular work ...

A further pressing point worth mentioning here is the evaluator's competence. According to the BSEN-15038 European Quality Standard for Translation Services, paragraph 3.2.3 the evaluator/reviewer, in addition to having the same competences that a qualified translator should have, such as translating competence, linguistic and textual competence, research competence, cultural competence and technical competence (see the translator's competences above), s/he should have 1. "translating experience in the domain under consideration" (p. 7), 2. should be as objective as possible and 3. should be able to distinguish between errors and stylistic preference.

4.2.1.3 Marketability

As stated earlier in Chapter One, the idea of the current study emerged when the researcher was involved in a series aiming at translating Arabic literature in its various genres — short stories, poetry, novels, novellas and so on — into English.

When people in charge of a translation project, be they publishers or organisations, come to the act of selecting the author and/or the text to be translated from Arabic and, later, adopting the approach of presenting his/her literary work, they encounter a variety of constraints, viz. market forces, ethics of translation, poetics of translating from Arabic, their own ideologies, to mention but a few (for more details, see Chapter Two). Laden with these constraints, they find themselves swinging between two main poles: either reinforcing the existing stereotypical representations conjured up in the mind of the Western readers towards the Arab/Islamic world, taking into account the market forces, poetics of translating from Arabic, and probably satisfying their own ideologies. Or alternatively, they pay particular attention to the ethics of translation that postulate that translation should reflect the foreignness of the original text and leave the target reader more open to cultural differences (Venuti 1998a: 87). In this regard, Abuelma'tti (2005: 174-75), echoing Venuti (1998a) comments:

Translation should be a true process of intercultural understanding for a true globalization of cultures rather than a tool for reinforcing existing representations and images of one culture about the other. This can be achieved through a cross-cultural assessment of the discourses underlying translation and translating between the Western and Arab/Islamic world.

It is worth stating, here, that making every effort to live up to the market forces has made some of the Western publishers and foreign organisations adopt a colonial approach, thereby ignoring the ethics of translations (discussed above). This, according to Venuti (1998a), is an example of a cultural hegemony of Anglo-American publishers who base their acceptance/refusal of the Other according to a framework through which they see the Other (cf. Munday 2001/2008/2012; Faiq

2007, 2008; Abuelma'atti 2005). In this regard, Venuti (1992: 6 cited in Munday 2001: 154) comments:

It can be said that Anglo-American publishing has been instrumental in producing readers who are aggressively monolingual and culturally parochial while reaping the economic benefits of successfully imposing Anglo-American cultural values on a sizeable foreign readership.

Western publishers have not only encouraged the literary works that are in line with the existing stereotypical representations towards Arabs/Muslims, but also they have stepped in to interfere in the actual act of translating at its micro-level, viz. omission, deviation, addition, reordering and so on. Consider the following examples quoted from Mohammed Choukri's (2000: 176; sixth edition) novel *الخبز الحافي* 'For Bread Alone' translated by Paul Bowles (1993: 131):

- أظن أنك تستطيع أن تذهب وحدك إلى فندقك.
- لم أعد طفلاً.

"Can you get to your hotel all right?" he said.
"Of course. You think I'm two years old?"
"Remember. Don't go back to the whorehouse".
"No, I told you I'm not crazy".

Here, after having changed the original structure that leads to an utterance associated with irony in the second utterance *'You think I'm two years old,* the translator or the editor has decided to expand the utterance by adding two more utterances echoing the previous ones, namely *'Remember. Don't go back to the whorehouse'* and *'No, I told you I'm not crazy'*. However, one may argue that since the translation was published (1993) before the original version was published, it might be that the extra sentences were in Choukri's original but were left out of the published Arabic version.

Even worse, some parts of the text are sometimes deleted by publishers and/or editors as in the case of Nawal El-Saadawi's novel *الوجه العاري للمرأة*

العربية 'A Hidden Face of Eve' in which two chapters, namely 'Women's Work at Home' and 'Arab Women and Socialism' have been completely omitted (Amerieh 2000: 224). El-Saadawi in these two omitted chapters criticises capitalism in favour of socialism, thereby annoying the publisher or editor who has decided to omit the two chapters entirely. Further, a whole passage in which El-Saadawi encourages Arab women to stop thinking that Arab traditions, culture and society are more oppressive, and to start thinking that they are in an equal position to their Western counterparts, has been deleted completely (Ibid). Such a tendency has encouraged some of the Arab writers to tailor their own literary works in an attempt to catch the Western publishers' attention through touching on sensitive topics, such as "women's oppression, fundamentalist Islam and exotic Arabian Nights' like narration" (Abuelma'atti 2005: 172) in which they criticise their own society and westernise their narrating styles, thereby distancing themselves from their own original reader. A good example is Rajaa Alsanea's novel بنات الرياض 'Girls of Riyadh' which was published in 2005 and translated into English in 2008 by Marilyn Booth. The novel describes the relationship between men and women in the conservative Saudi-Arabian Islamic culture. The novel tells the story of four young girls looking for love but stymied by a system that allows them only limited freedoms.

On the other hand, translating literary works on the basis of their local impact without taking into account market forces might put an end to the business completely. Thus, publishing companies that pay attention to the ethics of translation should strike a middle course in order to survive, trying to take into consideration both the quality of the literary work (i.e. how the original readers perceive it) and market forces (i.e. how the target readers might receive it). Taking into account the market forces does not only mean that publishers should adopt a colonial approach as stated above. For instance, excluding a literary work, despite its literary quality and local impact, from being translated and published as the publisher thinks that it will not resonate well with a wider international readership as its concerns/expressions are particularly regional is an example of taking into account market forces. Publishers can, however, publicise their own translated works by letting those interested in Arabic literature, such as teachers, students,

institutions and others be aware of the publication of the translation of the literary work by reviewing it in well-known journals, sending some copies to universities holding courses in Arabic and the like. They can also widen the circle of their own target readers by including the original texts in a bilingual edition, for instance. By doing so, they have different groups of readers: 1. those who would like to read some contemporary Arabic literature, albeit in translation, 2. intermediate to advanced students of Arabic, looking to improve their reading skills and widen their literary vocabulary, 3. native Arabic readers who are keen to improve their English and 4. translation students who are eager to improve their translational competence by comparing the ST with the TT (cf. Pragnell 2009: 7-9).

Having discussed the steps that may well be taken by publishers and/or the translation project managers at the first phase in the translation process at its macro-level, i.e. the phase of pre-translation, now let us shift our focus of attention towards the second phase, i.e. translation, and the required steps.

4.2.2. Translation

The analysis of the micro-level detail of the translation process, in the current study, will be sub-divided into five phases in order to be analysed more closely, viz. 1. a macro-analytical approach to determine the translation brief, 2. a bottom-up-and top-down approach to comprehending the source text, 3. target text ideation, 4. searching for equivalence and 5. checking.

4.2.2.1 Macro-analytical Approach

Translators, when deciding on the most appropriate global strategy, are “required to ask several questions that determine the genre aims and properties, the TT audience, the intended function(s) of the TT and all the information needed to form the strategic decision before embarking on translation” (Sharkas 2009: 48). It is of crucial importance for translators “to know why a text is translated and what function of the translated text is” (Xiao-jiang 2007: 64). This is in line with Vermeer’s (1989/2000: 223) Skopos rule, which requires translators to translate the original

text in a way that makes it function in the situation where it is used and with the people who intend to use it in the way they want it to function. Additionally, the publisher's attitude, or the agency's policy, the presence of the ST in a bilingual edition, to mention but some, are factors of equal influence on deciding the appropriateness of the global strategy adopted by the translator. In other words, translators, when deciding on the most appropriate global strategy, are not working randomly, but rather they are influenced by extra-linguistic constraints (see Chapter Two for more details). Cast in more practical terms, the translation commissioner, be it a client, translation agent, publisher and so on sometimes provides the translator, whether implicitly or explicitly, with certain information that would help him/her in adopting a certain global strategy. Such information is labelled by Fraser (1996) as the translation brief, which includes, whether implicitly or explicitly, the text function, the TT readership, the time and place of text reception, the tenor of text and the translation purpose (cf. Nord 1997; Sager 1998; Munday 2001/2008/20012; Sharkas 2005, 2009). Sharkas (2005), echoing Nord (1997: 31), states that although the translation brief "helps the translator draw profiles of the ST and the required TT as well as decide from the very beginning what type of translation is needed" (p.26), it "is not intended to tell the translator what translation strategy or type to choose" (p.27). This is precisely what Hervey and Higgins (1992: 14) mean when they write:

Strategic decisions are decisions which the translator makes before actually starting the translation, in response to such questions as "what are the salient linguistic characteristics of this text?"; "what are its principal effects?"; "what genre does it belong to and what audience is it aimed at?"; "what are the functions and intended audience of my translation?"; "what are the implications of these factors?"; and "Which, among all such factors, are the ones that most need to be respected in translating this particular text?"

(Hervey and Higgins 1992: 14)

Dickins *et al* (2002: 230) stress the importance of such information, and "its role as a parameter in assessing the relevance of ST and TT textual features". By knowing what the client (be it a publisher or other commissioner) exactly wants, the translator can formulate a clear picture of the future user of the translated text.

Having determined the translation purpose, lived up to their commissioner's demands, informed about the time and place of text delivery, formulated a clear image of their readership, translators, then, come to the act of analysing the text at hand. In the following section, their approach in doing so will be discussed in detail.

4.2.2.2 Bottom-up-and top-down Approach

Having adopted the appropriate, macro-textual strategy, i.e. global strategy, the translator, then, has to zoom in on the text in question with a view to pinpointing the subject-matter of the ST, text type, register among others. In this regard, Adab (1994: 31) emphasises that

these will not only create certain expectations on the part of the translator [...] in terms of style, syntax, and lexis, but will also help to explain some of the choices made by the ST author and thus inform [...] the translator in his own process of choice and decision-making.

Kussmaul (1995: 28) states that in such a micro-level of reading processing, it is necessary to strike a balance between two processes while approaching the text: 1. bottom-up processing (i.e. the activation of the picture of a sense from the linguistic material used by the speaker) and 2. top-down processing (i.e. the interpretation of a linguistic expression from the holistic picture of a sense) in order to understand and translate a text properly. He adds that a bad translation is often the result of an imbalance between top-down and bottom-up processing and this imbalance "is typical of the approach of the non-professional" (Ibid).

One of many tasks entrusted to translators is reading. Reading for the purpose of translation is different from reading for enjoyment, for instance, although they share some common features. Pajraes and Romero (1997: 300) state that the translator is "a somewhat special reader. We maintain that his/her mission is not to transcribe within the maximum literalness what the original author says, but to give us an idea, according to his/her criteria, of what the author intended to say". To this end, translators are required to use their utmost effort in order "not to diminish, at least consciously, [their] interpretive capacity" (Ibid). Translators as special readers are required to perform a number of intellectual activities, such as "reflecting,

judging, planning and decision-making” as well as adopting “special [...] strategies to facilitate comprehension” (Belhaaj 1998: 34). By doing so, their cognitive skills, experience and background knowledge are simultaneously activated, alongside “text-based processing which maps information from the text”, to take part in understanding the text at hand (Ibid). Misreading occurs when translators cannot free themselves from the temptation of pre-judgement and/or inserting their own underlying assumptions, beliefs, ideas and the like about the ST community, thereby ignoring the importance of information that may be drawn from the text *per se* (cf. Nida and Reyburn 1981: 14-16; Ping 1999: 133).

In this very perspective, we can read Reiss (2000: 106), who states that “reading a text sets in motion an act of interpretation”. Thus, insufficient comprehension of the ST will lead to the production of an inaccurate TT. Such insufficient comprehension results from certain factors, at the forefront of which is the lack of reading competence that enables the reader/translator “to distinguish fact from opinion, to draw inferences, to draw generalisations, to determine the author’s intentions and evaluate his point of view” (Belhaaj 1998: 33). The other factor that can contribute to misreading the ST is when “we become completely infatuated with the text” (Ali 2006: 89). In this regard, Ali writes:

Whenever we translate a text, we find ourselves pulled by two equal forces: an inward or centripetal force, one the result of which we become completely infatuated with the text, and an outward or centrifugal, one with which we try to take our attractions of the text to their "furthest" ends [...]. The struggle of forces is relative to the competencies of the translator. A competent translator is always able to free himself up for a non-centric interpretation and translation, an incompetent translator, by contrast, is an easy hunt. As far as I can see it, a misreading/misinterpretation/mistranslation is often one that is so close to the centre, i.e. the text [...].

(Ali 2006: 89-90)

Incomprehension of the ST can result from reading carelessly and/or stereotypically. The notion of careless and stereotypical reading is discussed in Traugott and Pratt (1990: 341) who state that in normal cases readers often read carelessly and stereotypically. They add that readers often “notice only a few features of the

language they read without paying attention to what particular variety has been chosen, or to how it is represented” (Ibid).

With this in mind, one may argue that translators, as readers, are required to interact with the text at hand. Such an interaction requires them to activate their cognitive skills, conceptual abilities, background knowledge as well as consulting pieces of information, ideas, attitudes and beliefs stored in their memory. In this regard, Bell (1991: 235; emphasis his) holds:

Interactive processing combines bottom-up with top-down which permits processing to take place *simultaneously* in both directions with each process "feeding" the other with information and, eventually, arriving at an agreed conclusion, unless the data is too degenerate to process or too ambiguous, etc.

The interaction between the reader’s cognitive skills, accumulated experience and background knowledge and the text has been touched on by Schema Theory, which is “developed within the context of psychological research about human memory — how people process, comprehend and remember information in texts” (Belhaaj 1998: 34). A schema, according to Rumelhart (1980 cited in Farghal 2004: 21) is “a data structure for representing the generic concepts stored in memory”. Translators first utilise a bottom-up approach, i.e. working out the meanings of lexical items, constructions and so on. If they fail to encode the text’s import, they are required to resort to a top-down approach (see, among others, Bell 1991; Kussmaul 1995; Belhaaj 1998; Farghal 2004, 2012), starting from prior knowledge and expectations to find a plausible structure in the data by adding, deleting or changing. In doing so, they attempt “to edit the text into the form the reader assumes the writer intended” (Bell 1991: 223-4). The notion of schema finely tunes with Farghal’s views (2004: 22) that schemata are of three useful functions: 1. “to activate socio-cultural knowledge”, 2. “to fill the gaps in the text” and 3. to “establish meta-cognition”. When filling in the gaps in the text, translators, having brought “in mind that other choice which [s/he] has to make when interpreting a text”, are required to make a choice. “The fact of having to choose shows implicitly the 'inexhaustible nature' of a text. And this impossibility of exhausting the meaning is what forces the reader to

make a choice when interpreting it" (Pajares and Romero 1997: 292). To this end, the reading activity can be achieved in three phases:

1. skimming the text at hand with a view to detecting its essence;
2. perusing the text with the intention of pinpointing its genre, function, register, text type and so on; and
3. analysing the non-verbalised contents, such as the author's intention, context of situation, text-type focus, socio-cultural setting and so on (for more information see Chapter Two).

Cognitive approaches are highly dependent on the individual by their very own nature. From a more pragmatic perspective, translators do not achieve these stages in an orderly, predictable fashion, but rather they mix them depending on their competence, level of expertise, knowledge, belief, familiarity with the topic, transparency of the text for them, generic constraints, discursal constraints, the directionality (whether translating into or out of mother tongue) and other factors. Translators "tend to move forwards and backwards in the text, and to group and regroup the various components into a variety of information clusters" (Hatim 2001: 114). So, it follows from the above discussion that regardless of the method that the translator follows to understand the text, the text should be first understood, as only what is understood can be translated (Reiss 1981/2000: 161-163). Newmark (1988: 21) warns against the danger of starting to translate "sentence by sentence [...] to get the feel and the feeling tone of the text, and then deliberately sit back, review the position, and read the rest of the SL text" as this method "may leave you with too much revision to do on the early part and is therefore time-wasting". Identifying verbal and non-verbal elements will definitely enhance the translator's "awareness of the factors contributing to the effect of the ST, enabling him thereby to create the best possible TT" (Adab 1994: 31). In their practice, while reading, interpreting and comprehending the text at hand, translators are consciously and/or subconsciously conducting an analytical act, which may include:

1. demarcating the sentences of the text;

2. identifying the sentence type: simple, compound, complex or compound and complex, breaking down the sentence into its main elements: Subject + Predicate;
3. capturing the referential, expressive as well as conversational implicatures (i.e. illocution, indirect illocution, perlocution implicatures and presupposition);
4. pinpointing the relation between sentences as well as reference and deixis;
5. highlighting any semiotic identity that needs special treatment; and
6. distinguishing between marked elements and unmarked ones in terms of lexical choice, information loading, thematic progression, order strategies, collocational patterns, cohesive devices, stylistic features, generic conventions, registeral variables.

Having formulated a textual profile to the ST at hand by resorting to a combination of both approaches, i.e. a macro-analytical approach and a bottom-up-and top-down approach, translators supposedly move on to the next phase, i.e. target text ideation, which will be addressed in the following section.

4.2.2.3 Target Text Ideation

Farghal (2004: 23) is of a view that “[t]ext comprehension, which is an intralingual activity, must be followed by text ideation in the Target Language (TL) during the translat[ion] process, which is an interlingual activity”. Text ideation, according to Farghal (2012: 30), “involves essentially the cognitive and linguistic encoding of the SL text in the TL”. In the current study, however, it is held that in their practice there is no clear-cut border between the analytical phase (i.e. reading, interpreting and comprehending) and what follows, as translators in comprehending the ST as well as establishing a cognitive rapport, sometimes find themselves in urgent need of activating the next phase, i.e. the ideational phase, in an early stage. In other words, they move forwards and backwards during the translation process. During the reading process, detecting any idiomatic expressions, lexical items or constructions that need special treatment, translators almost always find themselves trying different equivalents, such as, to use Farghal’s terms (1994; also Farghal 2009;

Farghal 2012; Farghal and Shunnaq 2011) 'formal', 'ideational' and 'functional equivalent', in an attempt to find a solution to the problem in the TL system (for more information on formal equivalent vs ideational equivalent vs functional equivalent, see Chapter Three: 78). In this regard, Bayar (2007: 45) writes that “whether they like it or not, [translators] will, sooner or later during the reading, think of the transfer, even at earlier stages than required. An idiomatic expression, an intricate construction or a polysemous occurrence, often compels the translator to think of a 'fool-proof' solution immediately”.

By and large, understanding the text at hand is not simply a matter of knowing the meanings of the original lexical items individually and the way in which they are combined. Rather, it involves drawing inferences based on non-linguistic information as well as the assumption that the original author aims to meet certain general standards of communication, hence the importance of analysing all aspects of the text at hand and prioritising these aspects whilst activating the text ideation phase with a view to introducing a translated version (cf. Dickins *et al* 2002: 5). As such, a given text may have different interpretations from different readers. This is because it is the reader (in our case, the translator), nobody else, “who brings coherence (i.e. assigns meaning) to the text and, consequently, reconstructs the cognitive code of the SL text in light of his/her schematic interpretation of any given text” (Farghal 2012: 230).

4.2.2.4 In Search of Equivalence

Having felt the pressure placed on them due to the effect of constraints that tie their hands, translators' progress will automatically slow down in an attempt to overcome the difficulty they face, resorting thereby to the most appropriate equivalent. Equivalent, by dictionary definition, is “something that has the same value, importance, size, or meaning as something else” (Cambridge Learner's Dictionary 2001: 238). Here, one would not hesitate to conclude that the two things are not identical, but rather similar. Such a conclusion is in line with Bassnett (1980/1991/2002) and House (1977/1981/1997). Bassnett (2002: 36) is of a view that equivalence “should not be approached as a search for sameness, since

sameness cannot even exist between two TL versions of the same text, let alone between the SL and the TL versions". In a similar vein, House (1997: 26) comments that equivalence should not be envisaged as "virtually the same thing" since, linguistically speaking, it would be naïve to think of equivalence as a complete identity.

Reviewing a considerable number of arguments on translation equivalence, and its nature, types, possibility of achievement in the TL, among others, one would find out that scholars when introducing their views lay stress on certain aspects (cf. Abdul-Roaf 2001; Farghal 2009). Some scholars pay extra attention to cultural (Casagrande 1954; Larson 1984; House 2000), situational or sociolinguistic (Vinay and Darbelnet 1958), dynamic (Nida 1964b; Popovic 1970), formal (Catford 1965), semiotic equivalence (Jäger 1975), while others stress communicative (Lefevere 1975; Neubert and Shreve 1992; Newmark 1988) textual (Van Dijk 1972; Beaugrande de 1980; Beaugrande de and Dressler 1981), functional (Kuepper 1977; de Waard and Nida 1986; Bell 1993; Neubert 1994), ideational (Farghal 1994), stylistic (Al-Najjar 1984; Ghazala 1996), and/or pragmatic equivalence (Baker 1992; Emery 2002; Bayar 2007).

Farghal (1994, 2009, 2012) argues that all the above-mentioned views concerning equivalence can be boiled down to a trichotomy, namely 'formal equivalence', 'functional equivalence' and 'ideational equivalence' (2009: 7).

As stated above, some scholars relate the notion of equivalence to 'sameness' (Bassnett 1980/1991/2002). Others, such as Halverson (1997: 210), take the discussion a step further when discussing 'equality' in addition and relation to 'sameness':

The contentious nature of the concept thus lies in both the philosophical questions it implies, i.e. comparison and sameness, and in the complexity of its problematic questions [sic.] remain: what entities are/can be equivalent, how alike/similar/equal are they and how do we define "alike/similar/equal", and in which feature are they equivalent?

Halverson (cited in Sanchez-Ortiz 2000: 90)

Another point of view, which seems quite fitting here, is voiced first by Gutt (1996) and, later, advocated by Farghal (2009: 7). That is that optimum translation is unattainable, “hence the suggestion to replace the 'translation equivalence' with 'translation resemblance' in translation studies literature”. In a similar vein, Bayar (2007: 214) states:

Equivalence is by definition an approximation of the ST, the identical duplication of which is indeed impossible in another language [...]. Optimum translation however, is the closest equivalen[t] degree attainable, given the circumstances, the linguistic and extra-linguistic resources actually available to the translator.

Some scholars, on the other hand, relate the notion of equivalence to adequacy (cf. Evan-Zohar 1975; Shveitser 1993; Toury 1995). For instance, Evan-Zohar (1975: 43 quoted in Toury 1995: 56) argues that any translation is considered adequate when it reflects “in the target language the textual relationship of a source text with no breach of its own linguistic system”. Building on such an assumption, Toury (Ibid: 56) adds that what “determines a translation’s adequacy as compared to the source text” is the “adherence to the source norms”. By contrast, Reiss (1983: 301 cited in Al-Taher 2008: 107) clearly discriminates between the two terms. She believes that adequacy is process-oriented, i.e. a relationship between the available strategies and the translation purpose, while equivalence is product-oriented, i.e. a relation between the source text and target text.

While acknowledging and appreciating the above-mentioned views, the researcher, here, is of a view that there is a strong connection between equivalence and quality. It is held that equivalence and quality are so related that once we start talking about one, we are involved in touching on the other. So, from a translation point of view, translation equivalence and translation quality can take different shapes, depending on the person who evaluates it (be it a translator, translation critic, translation teacher, assessor, commissioner and so on). In other words, what is considered a correct equivalent by one person might not be by another. So, here, one would not hesitate to say that the appropriateness of equivalent, would depend on the type of equivalent the translator tries to achieve. Of course, such a decision is not left for the translator’s discretion only. Rather, it is

governed by a number of factors, at the forefront of which come the translation purpose, the intended readership, not to mention the translator's social, religious and ideological background (see Chapter Two). This accords well with Sanchez–Ortiz (2000: 93) who writes:

Equivalence can be analysed from different [...] views. None of them should be considered as more correct than the other; on the contrary, they should be considered equally satisfactory, their use depending on the kind of equivalence one wants to apply, but, above all, depending on the translator's notion of which approach can fulfil his/her initial purpose better.

4.2.2.5 Checking

In order to minimise the number of errors, be they linguistic, translational, stylistic or strategic, translators when going through their draft translation prior to submitting it, need to be fully “aware of the different moments and aspects of his/her cognitive activity” (Santo 2000 cited in Santos and Gomes 2006: 50). Such awareness implies that the checking process “goes beyond non-conscious self-control, for it is conscious and reflective” (Santos and Gomes 2006: 50).

Producing a coherent text, reflecting the original content and intentionality, and paying due attention to acceptability and readability, will definitely create a tension between accuracy and naturalness. Baker (1992: 57) states:

Accuracy is no doubt an important aim in translation, but it is also important to bear in mind that the use of common target-language patterns which are familiar to the target reader plays an important role in keeping the communication channels open.

The salient features of naturalness, according to As-Safi and Ash-Sharifi (1997: 60-1), are 'well-formedness', 'acceptability', 'idiomaticity', 'authenticity', 'contemporaneity', 'intelligibility', 'accessibility', and 'readability'. In order to retain a certain level of naturalness, the translator is required to skew the SL syntactic structure so as to conform to TL syntax, slacken and/or lighten the ST propositional contents for the TT version, and coordinate between “obligatory and optional information through the choices of explicit or implicit expression”, to mention but some (Trotter 2000: 199).

Clearly to be emphasised here is that catching or even simply identifying the error is not always an easy task. Errors that run counter to our linguistic expectations, such as grammatical errors, spelling errors, punctuation misuse or some meaning-related errors, in particular those related to miscomprehension of the ST that give rise to mistranslation are, to a certain degree, easy to spot and correct. A careful reading and re-reading, reading them aloud, and/or seeking others' advice often suffice to identify and rectify them. Other meaning-related mistakes, such as addition, omission, skewing the meaning of the content slightly, or form-related slips are less straightforward. They are less straightforward simply because translators, editors, critics, and the like can base their justification on the grounds of adding, for instance, a natural flavour to the TT. With the second type of error, it is held in the current study that the translation quality is related to the question of priority: a qualified translation reflects, on the one hand, how successfully translators prioritise the competing elements, and how successfully they accommodate constraints imposed on them to choose the most appropriate strategy, or strategies, on the other.

Sager (1989: 99-100) makes a distinction between two types of evaluation, namely qualitative evaluation and quantitative evaluation. While the former ignores factors, such as time, cost and other factors relevant to industrial processes and products, the latter takes into consideration the importance of time, cost, etc. and the significance of quality in relation to the importance given to the translation by the translation project manager. What is important, Sager (Ibid) provides us with a list of criteria according to which the types of errors that a translation assessor might encounter are classified. They consist of: 1. inversion of meaning; 2. omission; 3. addition; 4. deviation; and 5. modification. In a similar context, Al-Rubai'i (1996: 115), echoing Sager (1989), adds "literalism and morphological and syntactic errors" when touching on the types of errors that reflect the "translator's incompetence".

The proposed types of error which reflect the translator's incompetence are 1. addition to the original meaning, unless justified; 2. omission of the original meaning; 3. inversion of the original meaning; 4. modification of the original meaning in such a way as to lead to distortion; 5. deviation from the original meaning; 6.

literalism; and 7. morphological and syntactic errors in the language of the TT.

Similarly, Larson (1984: 525-6) maintains that translators at such a stage should shift their focus of attention to:

(1) wrong grammatical form or obscure constructions (2) places that seem too wordy (3) wrong order, awkward phrases (4) places where the connections do not seem right and it does not flow easily (5) collocational clashes (6) questionable meaning, i.e. it seems strange now that he hears it read and (7) style.

Two types of errors have been diagnosed by Newmark (1988: 189), viz. referential and linguistic. According to him, referential errors are related to “facts, the real world and propositions”; they “exist in 'fiction' (i.e. creative literature) only when it incorrectly depicts the real world now or in history”, while linguistic errors attest “the translator’s ignorance of foreign language: they may be grammatical or lexical, including words, collocations and idioms”. He (Ibid) further emphasises that all models of translation quality assessment “are concerned with error typology, and the typology differs according to the approach and the linguistic or philosophical theory adopted”.

While acknowledging and appreciating the afore-mentioned error classification, the present study classifies error into four main types: linguistic, translational, stylistic and strategic errors. These errors can be due to the lack of competence in completing the transfer, linguistic competence and communicative competence. Or, such errors can be attributed to the lack of a good analysis (as in changing the register, language function, content of the message and the like), carelessness (as in non-consistency in use and omission), time limitation (as in omission and changing the meaning of the message), speed and so on. Further, it is worth noting that there are no clear-cut borders among the types of errors, but rather they overlap to a considerable extent, so what is labelled translational error might also be called a stylistic or strategic error. However, what is of greater importance to the practice of translation is the identification of the error, i.e. how to make a distinction between errors and stylistic preference.

Highly appreciated, here, is the point that is raised by Al-Hasnawi when he says: “When the texts are literary genres, debate in LITERARY translation, style diction, choice, etc is a NEVER-ENDING process. Debate between [...] parties will NOT come to an end soon and there will be unsettled issues all the time” (personal communication; emphasis his). Despite that, it is believed in the current study that providing the translator with a list of questions (see Chapter Five: 142-144) at this early stage of the translation process would not only produce consistency in the workflow and establish a frame of reference, in particular when these questions are consistent with the questions used in later stages, but also it would give the translator some insight into the whole process in early stage, thereby enhancing his/her awareness of the verbal-or non-verbal factors that would contribute to the creation of the best possible TT.

In this section, the second phase of translation, i.e. the actual act of translating, has been discussed in detail. In the following section, the last phase of the translation process, i.e. post-translation, will be addressed.

4.2.3 Post-translation

Starting from the premise that in translating serious texts, such as literary texts, for publication purposes, a considerable amount of additional work will be conducted on the draft translation submitted by the translator before the final translation reaches its intended reader (Samuelsson-Brown 2004: 99), the following section will tackle the additional work done on the work submitted by the translator with a view to ensuring the quality of the translation process that will supposedly lead to the quality of the output. The additional work in the post-translation phase will be discussed in the following section in the form of three proposed steps. They are 1. the translator’s approval, 2. revision, proofreading and editing and 3. obtaining a native speaker’s impression.

4.2.3.1 The Translator's Approval

It is the translator, nobody else, who is to blame later on for any stylistic deficiencies, syntactic anomalies, inaccuracies, and all the defects to be found in a translation. Building on such a premise and since there are no rigorous reliable criteria on which a TT is assessed despite the tremendous efforts “to base [assessment standards] on criteria rather than norms” (Newmark 1988: 192), it is held in the current study that it is quite fair to let the translator get involved in the translation process at this stage by monitoring, or at least having access to, the reviser's/editor's job (cf. Samuelsson-Brown 2004). In this regard, Samuelsson-Brown (2004: 93) believes that it is difficult for translators to check their own translations by themselves as they will see only what they want to see; therefore, in order to have their translations checked more objectively, translators need to have their own translations checked by a reviser, provided that they have the right to “reject the [reviser's] comment or come to a consensus” (Ibid: 93).

Such a view does not finely tune with Dickins' *et al* (2002: 222) views that as long as “texts are passed on to an editor before publication, [...] the translator or reviser will often play no further part: in reality, it is unlikely that they will be consulted about changes to the TT”. It seems that such an issue is approached from different perspectives: while Dickins *et al* (Ibid) try to provide us with a description of what normally happens in practice, Samuelsson-Brown (2004) tries to give us a recommendation to follow. Despite that, it is held in the current study that there is no harm in utilising draft translations along with the minutes of the dialogue opened between the translators (if there are two) by the reviser and/or the translation quality controller who can act as arbiter on points of style and register.

Below is an example quoted from عبد الرحمن الربيعي 'Abdul-Rahmān al-Rubai'ī's story 'Groaning' in which dialogues were opened between the two translators who translated this story:

حلمان تداخل مع حلمك (1) في أن أحدا قد إغتالي وذهبت (2)، سدد إلي إطلاقات مسدسه ونخري نخرا، وكنت تصرخين لعل أحدا يأتي ولكن صراخك يتردد في واد لا رائحة فيه لأدمي.

First translation:

Two dreams intervened into your dream. Someone killed me. He pointed his gun towards me and all the bullets went straight through me. You were crying for help but your cry resounded through a valley where no human being was around.

Second translation:

Two dreams intervened into your dream. Someone killed me and you (??) went away. He pointed his gun towards me and filled me full. You were crying for help but your cry resounded through a valley where there was no human being.

Question 1: 'halamak' Why your dream? I thought I was doing the dreaming.

Question 2: 'dahabat/dahabtu' not translated in the original. Who is doing the going? It seems to be ambiguous and is not clear.

First translator's comments:

- *Man wakes from a dream about falling into a pit then has another dream about snakes and a spider. 'Then two dreams intervened into your dream' then I got shot. This is followed by the narration of events of the man with his partner (wife?) at a funeral and then in the desert with crows. The end! There seems to be no resolution to the story of the man waking up.*
- *Suggestion: You (went away and) were crying for help but your cry resounded through a valley where there was no human being.*
- *Question: He pointed his gun towards me and filled me full?*

Second translator's comments:

- *Wonderfully ingenious! It's a pity we cannot ask Sigmund Freud for his interpretation.*
- *Two dreams intervened into your dream. Someone killed me and you went away. He pointed his gun towards me and filled me full of holes. You were crying for help but your cry resounded through a valley where there was no human being.*

It is worth noting here that, in reality, one is highly likely to be working with professional translators who fall far short of being able to annotate their translation

either because they do not have the annotating competence, or they do not have time to do so; however, their translation is still first-class.

4.2.3.2 Revision, Proof-reading & Editing

At this stage of the process, i.e. the stage of post-translation, the draft translation undergoes a deep examination for any language-and accuracy-related error, and a number of operations with a view to elevating it to the target-reader's expectations. In other words, three different processes are conducted, namely revision, proofreading and editing, depending on the company infrastructure (for more details on these three terms, see Chapter Five: 130-136). To start with, revision "entails a professional, informed assessment of translation decisions and products". According to the BSEN-15038 European Quality Standard for Translation Services, paragraph 3.2.2 (2006: 11), revision must be conducted by a "person other than the translator" who has "the appropriate competence in the source and target languages". Revisers are required to "examine the translation for its suitability for purpose" by comparing "the source and target texts for terminology, consistency, register and style". Proof-readers normally concern themselves with language-related issues, such as grammatical, syntactic and morphological issues as well as spelling and punctuation. By contrast, what concerns editors is how to achieve the "optimum orientation" of the proof-read and revised TT to live up to the target-reader's expectations (Graham 1983: 104), by exploiting the lexical, syntactic and stylistic norms of the TL to the fullest (cf. Belhaaj 1998: 85). To put this differently, when the draft translation is revised by a professional reviser, the revised text, then, is sent to a proof-reader who starts perusing the draft of the TT in an effort to get rid of any grammatical error, syntactic and morphological anomaly and so on. When the proof-reader's job extends to cover mistranslation, omission, addition and all accuracy-related issues, then s/he is no longer called a proof-reader, but a reviser (cf. Chakhachiro 2005).

Even though proof-reading, revision and editing are three separate stages that professionals pass through when dealing with a text, they overlap to some extent (cf. Dickins *et al* 2002: 217), in particular when they are done by the same person. Sometimes, they are carried out simultaneously: scanning the text to

spot any form- and meaning-related errors, proof-readers/revisers, often polish any stylistic deficiencies of the text in an effort to elevate the text to the target-reader's expectations. By examining the responses offered by the two selected publishers, one can conclude that they do not normally pay attention to revision processes, sufficing with editing, copy-editing and proofreading.

Response One:

As with any other manuscript published by [us], a translation is copyedited by one person and proofread by somebody else: having at least two different sets of eyes going through the whole manuscript helps to reduce errors.

Once accepted, the translation is treated by the copyeditor and the proofreader as an original English manuscript — they are not concerned with checking accuracy the translation: this is a matter of trust between the publisher and the translator, based on the sample translation (in the case of first-time translators) or experience of working together (with experienced translators).

Response Two:

Our manuscripts go through three basic stages, as is usual: manuscript editing, which is the largest-scale conversation, in which substantive edits may be discussed; copy-editing, which focuses on small corrections, standardization of style and grammar choices; and proof-reading, which focuses on correcting any remaining errors and formatting issues. If a manuscript is extremely polished, then we may effectively begin with copy-editing. These stages are usually performed by two to three different people.

Not surprisingly, the reviser's work at times continues to a late phase when the translator, for instance, does not approve the revised version or simply says it leaves a lot to be desired. Here, while the reviser is re-reading the draft, an error might catch his/her eye, setting thereby the wheels of the revision process in motion.

It is worth noting that when the translator does not approve the reviser's version and/or corrections, the reviser can be asked by those who are in charge of quality control to defend his/her rendering by way of annotating it. Below are two examples quoted from عبدالرحمن الربيعي 'Abdul-Rahmān al-Rubai'ī's story ذلك الأئين 'Groaning' in which the reviser was asked to defend his rendering:

Source Text

ثم سقطت في إحداها، لم أعد قادرا على الخروج، قوة ساعدي لم تسعفني، وعندما أفلحت أحاط بي رجال ملثمون يتبادلون كلمات مهمة ويستحثون بعضهم عليّ،

The final translation of both translators:

Then I fell into one of them and was unable to get out. The strength of my forearm did not help me, and when I did have some luck, I was surrounded by hooded men exchanging strange words and urging one another on to attack me.

The reviser's version:

Then I fell into one of them; unable to get out. The strength of my forearm did not help me. When I did make it out, hooded men surrounded me exchanging strange words, urging one another to attack me.

The reviser's comments:

The other translations had changed the agent of the sentence from 'hooded men surrounded me' to 'I was surrounded by hooded me'. There is no need to switch to passive voice in English when the Arabic used active voice, which in most cases is much stronger and powerful.

Source Text:

لكى فجأة أبصرت عنكبوتا كبيرا، شعرت بالقرف والخوف منه، وإنقلب هدوئي الى ذعر، كان يتحرك داخل بيته وإمتدت يدي لتلتقط مطرقة لا أدري من جاءني بها، ووجدتني أهب من مكاني وأظل أضرب العنكبوت حتى أحلته الى نزق.

The final translation of both translators:

All of a sudden, I saw a large spider. I was aghast and frightened. My calm turned into panic. It was moving inside its web. My hand reached out to pick up a hammer that someone or other had brought me. I rushed from my bed and went on hitting it until I changed it to a mess exuding blood and puss.

The reviser's version:

All of a sudden, I saw a large spider. I felt disgusted and frightened. My calm turned into panic as it moved inside its web. My hand reached out to pick up a hammer that someone or other had brought me. I rushed from my spot and continued hitting it until I knocked it senseless.

The reviser's comments:

This is easily the most difficult word of this short story. The other two translators felt that the ST had a typo in نزق where they felt it should have read نزع. I did some research into the word and found that it meant 'to be lightheaded, frivolous, reckless'. Then I realized, after talking to the English scholar, that the spider in the story was so large

that it survived the attack, that the protagonist had just 'knocked it senseless'.

4.2.3.3 Obtaining a Native Speaker's Impression

It is very wise to send the final version, or, at least, a part of it, to a native speaker who has no access to the ST to go through it and provide the translation project manager with his/her general impression. In this regard, Al-Rubai'i (personal communication) comments "here we are dealing with narrative fiction, a type of literary texts, that requires an appreciation of literature, a feeling for aesthetic effects, etc. [thus,] this text type requires a native speaker with certain qualifications in mind". Further, in translating a fictional representation of a particular cultural community into quite a different language and for a different culture, the readers of the translation may well encounter some sort of complication that places an extra effort on them, hence the importance of the translation controller's role in evaluating the selected readers' impressions by comparing the ST with the TT concerning the points raised by the selected readers.

Such a step has nothing to do with accuracy, the translator's competences and so on. Rather, the scale of the balance will tilt towards naturalness as the target reader's attention will be automatically shifted to features, such as well-formedness, authenticity, idiomaticity, and so on, i.e. the naturalness of the rendering. Such a proposed step was approved by the publishers to whom a questionnaire was sent. The first publisher, for instance, is in favour of having at least two different sets of eyes going through the whole manuscript to reduce errors. In their answer to the question raised in the aforementioned questionnaire whether they send a part, or the whole, of the final translation to a native speaker who has no access to the ST to provide them with his/her general impression, they made it clear that they do so. For them such a role is filled by the copyeditor and the proof-reader, both of whom are native speakers of English, who do not refer to the ST. As with any other manuscript published by them, a translation is copyedited by one person and proofread by somebody else. This is the recommendation of the BSEN15038 standards. It seems that the publishing industry also adheres to similar

standards for proofreading and copyediting. As for the second publisher, although it is not common practice for it to find an outside native speaker, i.e. a native speaker who does not work for the company, to review the TT, they still rely on a number of resources in obtaining a native speaker's impression, such as the English co-translator (when the work is co-translated), the editor (involved in a large-scale conversation, in which substantive edits may be discussed), copyeditor (focusing on small corrections, standardisation of style and grammar choices) and proof-reader (focusing on correcting any remaining errors and formatting issues) (see Appendix 4).

In what follows are two examples quoted from محمد خضير Muḥammad Khudayyir's story حكايات يوسف '*Joseph's Tales*', in both of which the final version agreed upon by both translators labelled 'final translation of both translators' and the reviser's version were sent to a selected group of three native speakers to express their opinions. When these two versions were sent to the native speakers, an attempt was made to avoid the connotation that may be associated with the word 'reviser'; therefore, they were named 'first translation' and 'second translation' respectively. It is worth noting that since the readers of such texts in a real-life situation are ordinary people who at least enjoy reading literary works, in particular foreign literary works, it is not expected that the intended readers should be authors of a number of books in English, or be experts in stylistics and the like. Also, in reality it is difficult to persuade well-known scholars and published authors to sit for this part of the study. As such, the selection of the group of readers for the purposes of the study is based on the following: they are English native speakers with a good level of education.

Source Text:

عندما اعدنا بناء المدينة، بعد الحرب، اخترنا رقعة واسعة على ضفة النهر، مساحتها كيلومترا،
واقمنا عليها داراً للطباعة، ورفعنا طبقاتها الاثنتي عشرة الحجرية الملساء كي يراها القادم من بعيد
ساطعة بالشمس قبل ان تستدير اشعتها الوهاجة الى الجدران الرخامية الشاهقة لابرار المدينة.

The final translation of both translators:

When we reconstructed the city after the war we chose a wide patch of land on the river shore, two kilometers in area, on which we established a printing house, and we raised its twelve, stone, smooth storeys so that it could be seen by the corner shining in the sun before its flashing rays turn to the lofty marble walls of the city towers.

The reviser's version:

When we reconstructed the city after the war, we chose a wide plot of land on the river bank, two kilometres in area, on which we built a printing house rising twelve, smooth, stone storeys so that it could be seen by anyone approaching, shining in the sun before its dazzling rays reached the lofty marble walls of the city towers.

The native speaker's impression:

Impression one:

The first is dry, at times unclear and lacks colour. I don't want to continue reading. The second is warm, clear almost poetical. I want to read more, I think.

Impression two:

Second translation is much better, reads as a story. Some words in 1st version (e.g. patch, established, corner, flashing) sound out of place.

Impression three:

1st – 'river shore?' 'the shore of the river', 'the part after raised its...' sounds a bit strange. Last part is confusing. 2nd – I would say s.t. like, we built a huge stone 12 story printing house which could be seen by anyone approaching because of its shiny reflection in the sun before its dazzling rays reached the towering marble walls of the city's towers.

Source Text:

استمر العمل في بناء الدار ليلاً ونهاراً طوال سنوات، وانك لتري اليوم عشرات العمال المهرة جالسين على درجات السلالم العريضة للساحة المحيطة بالبناء، يستقبلون أشعة الصباح الأولى، ويستذكرون أيام العمل المبهجة، قبل الانصراف إلى موقع بناء آخر.

The final translation of both translators:

Work in this printing house carried on, day and night for years, and today you can see scores of skilled workers sitting on the broad stairs of the yard surrounding the building to receive the first rays of morning, and remember the joyful days of work, before going off to another construction site.

The reviser's version:

Work in this printing house carried on, day and night for years, and today you can see scores of skilled workers sitting on the broad steps

to the yard surrounding the building to receive the first rays of morning, and remember the happy days spent working there, before going off to another construction site.

The native speaker's impression:

Impression one:

Both seem unclear. Why do skilled workers go off to a different work site after years of labour at the same print house? I take issue with word choice such as 'receive', 'skilled' and 'construction'. They are mechanical not poetical words. Also why do workers sit and remember in unison when they should be working?

The use of 'of' and 'to' makes little difference. The sentences are too long and windy both texts.

Impression two:

Both versions are too long, should be broken into two sentences as (... day and night for years. Today you can ...).

Impression three:

1st- broad stairs? First rays sounds foreign. Stairs on the yard? Even in T2, steps on the yard sound strange. Changes in t2 aren't significant, both sound foreign. I'd say s.t like, skilled ... workers sitting on the huge steps which surrounded the building and overlooked the yard, reminiscing the good times spent while working their....

Going through the impressions expressed by the native speakers, one can easily conclude that such a step depends heavily on two parties, viz. the selected readership and the person in charge of the quality control. Therefore, as a process of validation it becomes a very dependant one and possibly less effective. As for the selected readers, the following points should be taken into account to guarantee the effectiveness of such a step. These are 1. how seriously they take their task (i.e. the significance of their work depend on the seriousness with which they deal with the process of validation of one prose over another), 2. whether they appreciate literature, in general and foreign literature in particular, and 3. whether they are well-trained in appreciating the series of events and their developments in a particular activity in one culture and accommodating these events in their own cultural environment. This is in line with Venuti's view that translations need to be read "with an eye out for the translator's work, with the awareness that the most a translation can give you is an insightful and eloquent interpretation of a foreign text, at once limited and enabled by the need to address the receiving culture" (available at: <http://www.wordswithoutborders.org>). This, in particular, requires them, in the

first place, to comprehend the processes of the events and their developments in the SL cultural environment and, then, imaginatively compare them to corresponding events and their developments in a particular activity but in a different cultural environment, i.e. their own cultural environment. So, the readers, in general, and the selected readers herein in particular, heavily rely on their reaction in such an exercise. Failing to do so may indicate that they “may not have a complete understanding of the community being represented or, indeed, may have preconceived notions about the particular society that are quite at variance, if not in conflict, with the realities of the situation” (Hall, personal communication). In a very successful rendering, we do not expect readers to react in a similar way as do the original receivers for whom the ST is originally intended. This is in line with Venuti’s view that a “translation ought to be read differently from an original composition precisely because it is not an original, because not only a foreign work, but a foreign culture is involved” (available at: <http://www.wordswithoutborders.org>).

With regard to the person in charge of quality control, s/he should be a translation professional, who is able to weigh the selected readers’ impressions by comparing the ST with the TT concerning the points raised by the selected readers. Such ability requires him/her to possess or be trained in specific competences, such as transitional, linguistic, communicative, cultural and technical competence, not to mention his/her translating experience in the domain under consideration (see BSEN-15038 European Quality Standard for Translation Services, paragraph 3.2.2, 2006: 7). Otherwise, only the readers’ comments on the TL itself, such as grammar, punctuation, and so on can be appreciated (cf. Ali 2006: 103-104).

4.3 Summary

In this chapter, a short discussion on translation quality has been presented prior to engaging in a discussion of the quality of literary texts and the steps proposed in the current study. The translation process at its macro-level has been divided into three main phases: 1. Pre-translation, 2. Translation and 3. Post-translation. Each phase requires publishers and/or translation project managers depending on the company infrastructure to take certain steps to ensure the quality of the process that leads to

the quality of the product. For the first phase, i.e. pre-translation, three main steps have been proposed in this chapter, namely selecting the ST, testing the first-time or unknown translator and planning for positive marketability. The second phase, i.e. the actual act of translation, has been sub-divided into five stages, namely: 1. a macro-analytical approach to figuring out the translation brief, 2. a bottom-up-and top-down approach to comprehending the source text, 3. target text ideation, 4. searching for equivalence and 5. checking. For the last phase of the translation process at its macro-level, i.e. post-translation, three steps have been suggested. They are 1. the translator's approval, 2. revision, proof-reading and editing, and 3. obtaining a native speaker's impression. Concerning the second research question raised earlier in this chapter, i.e. whether subjectivity can be discarded or, at least, kept to its minimum or not, it has been shown that since all parties involved in the macro-level of the translation process (be they translators, revisers, proof-readers, editors, translation quality controllers or others) rely on their translating, linguistic, communicative, research and technical competence as well as their ideology, social and religious background, the elements of subjectivity can never be avoided either in the actual act of translating done by the translator him/herself or at the stage of post-translation done by the reviser, proof-reader, editor or translation quality controller. However, the presence of subjectivity should not exclude the necessity of taking the required steps and procedures necessary for quality assurance.

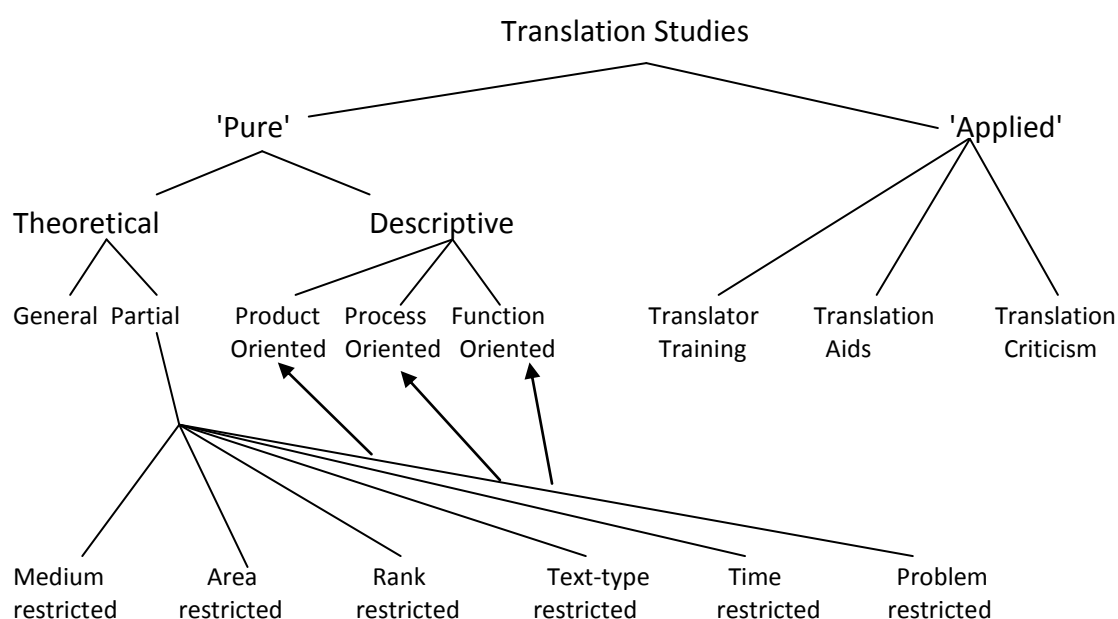
In the following chapter, an approach to self-assessing translation at its macro-level will be presented and discussed in a systematic way.

Chapter Five: Introducing a Systematic Approach to Self-assessing Translation

The previous chapter has looked into the quality of the literary translation process, in particular translating narrative fictional texts, and the steps that are supposed to be taken by publishers and/or the translation project managers at the macro-level of the translation process, i.e. pre-translation, translation and post-translation. In this chapter, an approach to translation self-assessment at its macro-level will be described and discussed in a systematic way. This approach intends to control consistency in the workflow and to establish a sort of a frame of reference on the one hand, and to distance oneself from any sort of randomly-achieved work, keeping spontaneity and subjectivity to a minimum on the other.

5.1 Place of Assessment in Translation Studies

In Holmes' map of Translation Studies (1970/2000: 172-185; also discussed in Toury 1995; Baker 1998; Munday 2001/2008/2012; Hatim 2001; Hatim and Munday 2004; Chakhachiro 2005 among others), the whole discipline is divided into two main branches, viz. 'pure translation studies' and 'applied translation studies'. While the former concerns itself with theoretical and descriptive studies, the latter exclusively deals with issues related to translator training, translator aids and translation criticism. The figure below, received later from Gideon Toury (1995: 10), clearly shows these categories:



Holmes' basic 'map' of Translation Studies

As the central focus of this chapter is on self-assessment and other related issues, such as revision, assessment, evaluation, quality control and so on, attention is intentionally centred on applied translation studies, in particular translation criticism in the sense Holmes (1970/2000: 181-183) uses the term. As far as translation criticism is concerned, it is further subdivided by Holmes into revision, evaluation and reviews of translation. What is of greater importance, here, is that translation criticism (be it revision, evaluation or review) is retrospective in nature, and so are assessment and self-assessment our main concern in the current chapter. Translation criticism utilises “principles of comparative analysis (Reiss 2000), yet [it is] not aimed at studying differences between two languages, but rather [focuses] on equivalence or 'matches' and 'mismatches' between the source and target texts (House 1977)” (Chakhachiro 2005: 227). In spite of using similar principles and concerning themselves with the relationship between the source and target texts, “the use of revision [concentrates] on the 'whys', while translation criticism is concerned with the 'whats' and 'hows'” (Ibid: 227-228).

Building on the premise that translation criticism and assessment are conducted retrospectively, one cannot avoid adopting parameters that may be

considered mainly as subjective when conducting translation quality assessment or contrastive analysis (cf. House 2001; Reiss 2000; Lauscher 2000; Chakhachiro 2005). In this regard, Chakhachiro (2005: 227), echoing Lauscher (2000: 163), comments: “The revisers’ emendations and their discussions with or reports to the original translator should be systematic in order to control their own subjectivity and achieve consensus about an outcome that is acceptable to all parties concerned”. Prior to introducing the proposed approach to translation self-assessment at its macro-level, the terminology adopted needs to be discussed, so as to explain the distinction among such terms as checking, assessment, evaluation, revision, proofreading, editing and so on in order to remove the confusion that might emerge out of the use of these terms.

5.2 Terminological Issues

Reviewing the existing literature in an attempt to reach precise definitions of the terms focusing on the various processes and stages of the revision and quality assurance mechanisms, one is astonished to find out that there is non-consensus among many scholars and committees with respect to naming these terms, such as 'checking' (Graham 1989; Samuelsson-Brown 2004; European Committee for Standardisation 2006), 'revision' (Sager 1994; Brunette 2000; Lauscher 2000; Dickins *et al* 2002; Chakhachiro 2005; Yi-yi Shih 2006), 'self-revision' (Sedon-Strutt 1990; Mossop 2007a, 2007b; Yi-yi Shih 2006), 'evaluation' (Sager 1994), 'self-correction' (Mizon and Dieguez 1996), 'proof-reading' (Samuelsson-Brown 2004) and 'other-revision' (Mossop 2007a, 2007b).

Two points need to be clarified and taken into account prior to carrying out any attempt to distinguish the semantic nuances of these terms and their relevant meanings. These are 1. the level of the translation process (is it conducted at its micro level or macro level) and 2. the person who conducts the procedure (is it conducted by the translator him/herself, by another translator, or by someone else with different competences and objectives, for example a reviser, translation project controller and so on).

With regard to revision, for example, scholars' views on revision can be reduced to two main perspectives: 1. the revision should be conducted by a person other than the translator (cf. Dickins *et al* 2002; Samuelsson-Brown 2004; European Committee for Standardisation 2006; Mossop 2007a, 2007b; Chakhachiro 2005; Robert 2008 among others) and 2. the revision should be conducted by the translator him/herself (cf. Sager 1994; Yi-yi Shih 2006; Sedon-Shrutt 1990; Mossop 1992, 2001, 2007 among others). The current study, however, focuses on a different level of business approach whereas four- or six-eye quality assurance is requested. As such, this binary subdivision is rather fake and ambiguous; everybody agrees a translator has to check his/her own work before submitting it to a client.

As for identifying the *persona* of the reviser, it is strictly connected to identifying the moment in time at which the revision process has to be carried out; in other words 'who' is the reviser also depends and is interrelated with the discussion on at 'which level' of the translation process revision is expected to take place. According to the BSEN15038:2006 standard (European Committee for Standardisation 2006: 11), revising translation is a compulsory stage in a professional and quality-oriented translation process at its macro level and it should be conducted by a person other than the translator. Mossop (2007a: 6) speaks of two types of revision: unilingual and comparative revision. When conducting a unilingual revision the reviser focuses on the TT as a text in its own right in order to determine any unidiomatic and incorrect use of language, any textual errors and the like, and only checks with the ST occasionally — this procedure is similar, to a certain degree, to what an editor does (see editing in this section later). When conducting a comparative revision, the reviser, however, checks the TT in terms of accuracy and completeness by comparing it with the ST (cf. Rasmussen and Schojoldager 2011: 90). When the procedure is conducted by the translator him/herself, it is not revision any more; it is named checking by BSEN15038:2006 standard (European Committee for Standardisation 2006: 11):

On completion of the initial translation, the translator shall check his/her own work. This process shall include checking that the meaning has been conveyed, that there are no omissions or errors

and that the defined service specifications have been met. The translator shall make any necessary amendments.

Checking, in the sense BSEN15038:2006 standard uses the term, is labelled 'self-assessment' by Gomes and Santos (2006) and 'self-revision' by Mossop (2007a, 2007b). Following Nunziati (1990), Gomes and Santos (2006: 49) stress: "In essence, every individual performs self-assessment" — here they talk about self-assessment that is conducted by the person on his/her work, so the level of the process is a micro-level. This ability of self-assessing, as they indicate, "may contribute to the self-construction of a trajectory that allows him/her to overcome obstacles". Self-assessment "is a competency that is worth constructing", in order to sidestep a "spontaneous assessment" with a view to having "an intentional control system regarding one's performances" (Gomes and Santos: *Ibid*).

Regardless of the term used, there are two different procedures at the macro-level of the translation process, i.e. one is conducted by the translator him/herself and the other is conducted later by a person other than the translator. In Translation Studies, a variety of terms have been used to refer to these two procedures. The former has been termed 'checking' (Graham 1989; Samuelsson-Brown 2004; European Committee for Standardisation 2006), 'self-revision' (Sedon-Strutt 1990; Mossop 2007a, 2007b; Yi-yi Shih 2006), 'self-correction' (Mizon and Dieguez 1996), and 'self-assessment' (Gomes and Santos: 2006) while the latter has been termed 'revision' (Sager 1994; Brunette 2000; Laucher 2000; Dickins *et al* 2002; Chakhachiro 2005; Yi-yi Shih 2006), 'other-revision' (Mossop 2007a, 2007b), 'bilingual revision' (Horguelin and Brunette 1998) 'revision of translation' (Sedon-Strutt 1990). However, in the current study, they are termed checking and revision respectively.

The processes of revision, whether conducted by the translator him/herself, i.e. checking, or conducted by other than the translator, i.e. revision, involve a qualitative, heuristic decision-making (cf. Wilss 1996; Chakhachiro 2005). In the current proposed approach, building on an assumption that involving the translator in the processes of revision is of advantage to guarantee that the reviser is

doing his/her task properly, a middle course is steered, i.e. revision needs to be conducted in close contact with the translator (cf. Martin 2007: 61).

Having distinguished between revision (i.e. a procedure conducted by someone other than the translator) and checking (i.e. a procedure conducted by the translator him/herself), now let us turn our focus of attention towards other terms, such as assessment and evaluation. Assessment and evaluation have been used by a great number of scholars as synonyms of each other although this has not been clearly indicated (cf. Maier 2000: 137). Lauscher (2000: 162) roughly defines “evaluation as a procedure in which an evaluating person compares an actual target text to a more or less implicit, 'ideal' version of the target text, in terms of which the actual target text is rated and judged”. In the light of the definition provided by Lauscher, this procedure “consists of three elements which influence judgement: the evaluating subject, the object, the model target text” (Ibid).

Revision and evaluation/assessment share the fact that they are both bi-directional and, also, require the person who revises/assesses to 1. comprehend the content of the ST, 2. assess the process of translation and 3. be familiar “with the target-language culture, audience, and literature (in the broadest sense of the world)” (Chackachiro 2005: 225). However, they differ in their own purpose. The evaluation/assessment seeks “to measure the degree of efficiency of the text with regard to the syntactic, semantic and pragmatic function of ST within the cultural frame and expressive potentials of both source language and target language” (Al-Qinai 2000: 499). Revision, however, is part of a quality control process, aiming at ensuring translation quality (cf. Chackachiro 2005: 225). Also, revision differs from assessment/evaluation in the sense that revision always occurs during the translation process at its macro-level while assessment/evaluation may happen during the translation process at its macro-level, or at times after submitting the translated text to the translation teacher, translation project manager, client and so on. When the client him/herself evaluates the TT by comparing it with the ST, the process is called validation (cf. Robert 2008). In this regard, Federici comments that “the text can only be validated if it has been assessed and evaluated as 'fit for

purpose', 'adequate', 'appropriate', 'faithful', or in line with the specs for the job as commissioned” (personal communication).

As discussed in Chapter Four, revision is different from proof-reading and editing in the sense that revision is a bi-directional process on bilingual texts while both proof-reading and editing are unilingual. Proof-readers normally concern themselves with language-related issues, such as spelling, punctuation, grammar and so on. By contrast, what concerns editors is how to achieve the “optimum orientation” of the proof-read and revised TT to live up to the target reader’s expectations (Graham 1983: 104), by exploiting the lexical, syntactic and stylistic norms of the TL to the fullest (cf. Belhaaj 1998: 85). In this regard, Mossop (2007a: 120) lists four criteria that should be taken into account by translation editors. They are posed in the form of questions that editors should ask themselves:

1. Are there some parts of the text which will not be of interest to the target readership?
2. Do several paragraphs have to be eliminated to make the text fit into the allotted space?
3. Is the writing lively and interesting? A translation may be accurate, idiomatic and authentic, but nevertheless make for rather dull reading.
4. Is the content appropriate to the genre? (Mossop 2007a: 120)

In his list of criteria, in particular the first one, it seems that Mossop, focusing on the translation of governmental papers to be used in the workings of institutions and departments, does not concern himself with literary texts. As such, he does not account for the ethics of translation that “postulate that translation should signal the foreignness of the foreign text and create a readership that is more open to cultural differences” (Venuti 1998a: 87). In this regard, Abuelma'tti (2005: 174-75), echoing Venuti (1998a), states:

Translation should be a true process of intercultural understanding for a true globalization of cultures rather than a tool for reinforcing existing representations and images of one culture about the other.

However, in an attempt to distinguish between editing and re-writing, Mossop (2007a: 30) rightly comments:

When editing, you start from an existing text and make changes in its wording. Sometimes, however, the existing text is so badly written that it is easier to abandon the existing wording and re-express the text's content with newly composed sentences and possibly a new text structure. This is rewriting.

It is worth noting here that re-writing occurs when the person does his/her job without any reference to the ST. Otherwise, this approach is termed as re-translation not re-writing. As such, terms such as checking, revision, proof-reading, editing, validation, re-writing, re-translation, and assessment/evaluation can be defined in the current study by paying special attention to the following points as shown in the diagram below and further explained in the analysis of the diagram:

1. the person conducting the procedure: the same person as the original translator or a different or more senior translator;
2. the time of conducting the procedure: during the translation process at its macro-level or after;
3. the level of the translation process: macro-level or micro-level;
4. whether referring to the original text or not; and
5. the purpose of the procedure.

Procedure	Person	Timing	Level	With or without the ST	Purpose
Checking	Translator: same translator	During	Micro	With	To go through the translation thus checking issues related to language, consistency, accuracy, completeness, comprehension, style, strategy and presentation in an attempt to improve the TT prior to submitting it.
Revision	Not the	During	Macro	with	To ensure translation quality as

	translator: reviser				part of an overall quality control process.
Proof-reading	Not the translator: proof-reader	During	Macro	Without	To reduce the number of linguistic errors in the TT, such as spelling, punctuation, grammar, consistency and the like.
Editing	Not the translator: editor	During	Macro	Without	To achieve optimum orientation of the proof-read and revised translated text to live up to the target reader's expectations (cf. Graham 1983: 104; Belhaaj 1998: 85).
Validation	Not the translator: client	After	No matter	With	To check that all contents have been transferred accurately.
Re-writing	Not the translator: editor	During	Macro	Without	To produce a better text in terms of readability, living up to the target reader's expectations.
Re-translation	Another translator	During	Macro	With	To produce a better translation in terms of accuracy and acceptability.
Assessment-evaluation	Not the translator: assessor/evaluator	During/ After	No matter	With	To measure the degree of efficiency of the TT with regard to the syntactic, semantic and pragmatic function of the ST within the cultural frame and expressive potentials of both the SL and TL.

5.3 Assessment Procedures

The picture has remained gloomy in this sub-field and the terminology has not been fine-tuned enough despite the attempts that have been made here and there by many translation theorists, scholars, teachers and researchers (cf. Maier 2000; Yi-yi Shih 2006; Martin 2007). Interestingly enough, in 2000 Brunette published a valuable paper in which she defines assessment as a procedure “that it is carried out on a text considered final” (2000: 171). She adds that assessment “is not necessarily

performed on the entire translated text, but sometimes only on a sample” (Ibid). What is fundamental to the current study is that she classifies assessment procedures into five types, namely didactic revision, fresh look, quality control, translation quality assessment and pragmatic revision.

It would be extremely useful, at this stage of the research, to quote Brunette’s (Ibid) definition of these terms prior to entering into a further discussion.

Didactic revision is a “[s]tage in the translation process in which the entire translated text and the original are carefully compared to ensure the translation compiles with previously defined methodological, theoretical, linguistic, textual and contextual criteria. The changes made to the translation are intended to improve the target text and help translators hone their skills” (Brunette 2000: 171). It is worth noting that in the current study this type of revision is not utilised for its didactic nature; it is used as part of an overall quality control process.

Fresh look at a translation is a form of quality assurance. It “falls somewhere between didactic revision and quality control”. It is a “[r]eading of the target text as an independent text to ensure it complies with current writing standards and the explicit or implicit requirements of the initiator” (Ibid: 173). So, the target text is evaluated in accordance with “the standards of monolingual editing and writing” (p. 172). In other words, in this procedure, the scale tilts toward the target reader’s expectations.

Quality Control is a “[m]anagement term. Verification to ensure that the product to be delivered or already delivered complies with requirements, language norms and established criteria, with the ultimate goal of saving time and resources”. (P. 173).

Translation Quality Assessment is a “[m]anagement term. Determination of the quality of a translated text or a check after the fact for management purposes, i.e. measuring the productivity of translators and the quality/price ratio of translations” (p. 173).

Pragmatic revision is “careful comparison of translated text with the original in order to improve the translation, without consultation or other contact with the translator” (p. 173).

So far, in addition to presenting the assessment procedures suggested by Brunette, a distinction among terms, such as checking, revision, assessment/evaluation, proof-reading, editing and so on has been made. Now, it is felt that it might be useful at this stage of the study to outline the theoretical framework which informs the proposed approach to the process of translation self-assessment at its macro-level.

5.4 Theoretical Framework for the Proposed Approach

As has been shown in the previous discussion, revision is part of the overall translation process at its macro level, i.e. pre-translation, translation and post-translation (to use the terminology from Gouadec 2007). Revision processes are numerous and happen at different times and levels of completion, and aim at improving the quality of the translated texts. Martin (2007: 61) therefore emphasises that as a tool to provide translators with feedback with a view to improving the translated texts, revision should be conducted in close contact with the translators. In our proposed approach when the translation is conducted by two translators, the revision will be carried out in four separate procedures (see Chapter Four):

1. Procedure 1 conducted by the second translator on the whole text when s/he goes through the whole draft produced by the first translator;
2. Procedure 2 conducted by the first translator on the whole text and/or the retranslated segments of the translated text offered by the second translator. As discussed in Chapter Four, it is a safeguard that should be taken in order to make sure that the second translator is doing his/her job properly;
3. Procedure 3 conducted by the second translator only on parts of the text, specially the changes made by the first translator;

4. Procedure 4 conducted by the reviser on the whole text, paying special attention to the unsettled issues.

The following example quoted from 'Abdul-Rahmān al-Rubai'ī's story *ذلك الأنين* 'Groaning' and translated for the purposes of the current study shows the four proposed procedures of the revision processes:

حلمان تداخلا مع حلمك في أن أحدا قد إغتالي وذهبت، سدد إلى إطلاقات مسدسه ونخري نخرا ، وكنت تصرخين لعل أحدا يأتي ولكن صراخك يتردد في واد لا راحة فيه لأدمي.

First translation:

Two dreams intervened into your dream. Someone killed me. He pointed his gun towards me and all the bullets went straight through me. You were crying for help but your cry resounded through a valley where no human being was around.

Procedure 1 conducted by the second translator:

Two dreams intervened into your dream. Someone killed me and you (??) went away. He pointed his gun towards me and filled me full. You were crying for help but your cry resounded through a valley where there was no human being.

Procedure 2 conducted by the first translator:

- Man wakes from a dream about falling into a pit then has another dream about snakes and a spider. 'Then two dreams intervened into your dream' ... then I got shot. This is followed by the narration of events of the man with his partner (wife?) at a funeral and then in the desert with crows. The end! There seems to be no resolution to the story of the man waking up.
- Suggestion: You (went away and) were crying for help but your cry resounded through a valley where there was no human being.
- Question: He pointed his gun towards me and filled me full?

Procedure 3 conducted by the second translator:

- Wonderfully ingenious! It's a pity we cannot ask Sigmund Freud for his interpretation.
- Two dreams intervened into your dream. Someone killed me and you went away. He pointed his gun towards me and filled me full of holes. You were crying for help but your cry resounded through a valley where there was no human being.*

The final version agreed upon by both translators:

Two dreams intervened into your dream. Someone killed me and you went away. He pointed his gun towards me and filled me full of holes. You were crying for help but your cry resounded through a valley where there was no human being.

Procedure 4 conducted by the reviser:

Two dreams intertwined into your dream in that someone had assassinated

me, but you left. He pointed his gun at me and filled me full of holes. You were screaming perhaps someone would come, but your scream resounded through a valley where there was no trace of anyone.

The reviser's comments:

The ST is vague here in that we, as the audience, do not know what she was screaming. The other translations had cleared this up, stating, 'you were crying for help', but in actuality, she was screaming something and there was a possibility that someone would hear and come.

Further, in an attempt to distance ourselves from any sort of randomly-achieved work, keeping spontaneity and subjectivity to a minimum, all parties involved in the processes of revision (be they translators or revisers) are provided with a list of questions, after their attention has been brought to the fact that the list is still incomplete, as, in their practice, they may come across a number of other issues. The list is similar to the list that is sent to the first translators when checking their own drafts prior to submitting them. This is to control consistency in the workflow and to establish a sort of a frame of reference. Here, given the ternary role entrusted to the translator as a translator, checker and reviser, we get very close to Lauscher's (2000: 163) view, advocated by Chakhachiro (2005: 227) who writes: "The revisers' emendations and their discussions with or reports to the original translator should be systematic in order to control their own subjectivity and achieve consensus about an outcome that is acceptable to all parties concerned". According to Mossop (2007a: 125), translation revisers generally check for twelve revision parameters, which he groups into four main areas of action:

A- Problems of meaning transfer:

1. Accuracy, i.e. "does the translation reflect the message of the source text?"
2. Completeness, i.e. "have any elements of the message been left out?"

B- Problems of content:

3. Logic, i.e. "does the sequence of ideas make sense? Is there any nonsense or contradiction?"

4. Facts, i.e. “are there any factual, conceptual or mathematical errors?”

C- Problems of language and style:

5. Smoothness, i.e. “does the text flow? Are the connections between sentences clear? Are the relationships among the parts of each sentence clear? Are there any awkward, hard-to-read sentences?”
6. Tailoring, i.e. “is the language suited to the users of the translation and the use they will make of it?”
7. Sub-language, i.e. “is the style suited to the genre? Has correct terminology been used? Does the phraseology match that used in the original target-language texts on the same subject?”
8. Idiom, i.e. “are all the word combinations idiomatic? Does the translation observe the rhetorical preferences of the target language?”
9. Mechanics, i.e. “have the rules of grammar, spelling, punctuation, house style, and correct usage been observed?”

D- Problems of physical presentation:

10. Layout, i.e. “are there problems in the way the text is arranged on the page: spacing, indentation, margins, etc?”
11. Typography, i.e. “are there any problems of text formatting, bolding, underlining, font page, font size, etc?”
12. Organisation, i.e. “are there any problems in the way the document as whole is organized ...?”

Going through the parameters suggested by Mossop, one can highlight the following points:

1. The accuracy issues are condensed in a very general and vague question “does the translation reflect the message of the source text?”;
2. Consistency-related issues are completely absent;
3. Language and style need to be separated as they are completely different issues;

4. Some important points, such as the original writer's idiosyncrasies and stylistic features, such as the distinction between formal vs informal registers and moods; verbalisation vs nominalisation; parallelism; marked vs unmarked elements; long vs short sentences; dialectal expressions, to mention but a few are ignored;
5. No reference is made to register shifts; and
6. No attention is paid to the strategic errors, whether related to global strategy (i.e. the strategy where the translators should take into account the purpose of translation, the intended readership, the generic conventions, the language function and so on) or local strategies (i.e. strategies where the loss could be kept to the very minimum).

As such, taking these points into account, Mossop's parameters can be reworked to be more comprehensive. The parameters therefore can be classified into eight areas of action that are related to language, consistency, accuracy, completeness, comprehension, style, strategy and presentation:

A) Language-related issues:

1. Is there any grammatical error?
2. Is there any syntactic or morphological anomaly?
3. Is there any spelling error?
4. Is there any punctuation misuse?
5. Are there any collocation clashes (unless they are on purpose to maintain markedness)?
6. Is there any misuse of connectors that might change the relationship between the segments of sentences radically?
7. Are there any typographical errors?
8. Is there any capitalisation misuse?

B) Consistency-related issues:

9. Is there any inconsistency in use of the language, e.g. British English vs American English?

10. Is there any inconsistency in the spelling of proper names?
11. Is there any inconsistency in the transliteration of foreign words?
12. Is there any inconsistency in the translation of certain key terms that have more than one, or do not have, equivalent in the TT?
13. Is there any inconsistency in the use of quotation marks, capitalisation, punctuation marks and the layout of the text (e.g. footnotes, endnotes, tables, diagrams, font type and size and so on)?

C) Accuracy-related issues:

14. Is there any misinterpreting that leads to mistranslating?
15. Is the content of the message changed?
16. Is there any unjustified omission?
17. Is there any unjustified addition?

D) Completeness-related issues:

18. Is there any missing segment?

E) Comprehension-related issues:

19. Is there any expression that does not make sense to those who have no access to the ST?
20. Is the pragmatic function of the text preserved?
21. Is there any metaphorical expression that causes a comprehension problem as well as changes the content of the message and the pragmatic function of the text?
22. Is there any semiotic identity that causes a comprehension problem?
23. Are there any cultural expressions that cause comprehension problems?
24. Is there any syntactic structure that causes a comprehension problem?

F) Style-related issues:

25. Is there any stylistic feature (formal vs informal, verbalisation vs nominalisation, parallelism, marked vs unmarked elements, long vs short sentences, dialectal expressions, to mention but a few) that should have been reflected in the TT, and has not?
26. Is there any change in the register of the text?
27. Are the original writer's idiosyncrasies successfully reflected?
28. Is there any inappropriate lexical choice?

G) Strategy-related issues:

29. Is the purpose of the translation taken into account?
30. Are the target readership's expectations taken into account?
31. Are the generic conventions and text typology preserved?
32. Is the language function preserved?

H) Presentation-related issues:

33. Is the layout of the text, such as spacing, indentation, margins, etc. taken into account?
34. Is the text formatting, bolding, underlining, font page, font size, etc. taken into account?

Prior to coming to the close of the discussion of the above eight areas of action, some relevant points should be stated, in particular with respect to comprehension- and accuracy-related issues:

- a) since "it is hard for the translator to be objective about his own work" (Larson 1984: 537), it is highly recommended the translator leaves the draft of the translation for a reasonable time in order to come "with a fresh look at it and is able to be more objective in his evaluation and **reworking** of it" (Ibid: 525; emphasis in origin).

- b) in view of the previous point, the translator while checking his/her work should “be very careful not to be defensive of his work” (Ibid: 537).
- c) the same question might be raised by the translator/reviser while questioning different aspects of the draft, such as comprehension, style, strategy, accuracy and so on. Register, for example, can be analysed under the accuracy category as well as style category.

Further, another supporting step in the form of a 'fresh look', to use Brunette's (2000) terminology, is to be taken when the draft translations are sent to proficient native speakers of English to express their views as in the draft translations of the above extract, namely the final version agreed upon by both translators and the reviser's version:

Final translation of both translators:	
	<i>Two dreams intervened into your dream. Someone killed me and you went away. He pointed his gun towards me and filled me full of holes. You were crying for help but your cry resounded through a valley where there was no human being.</i>
The reviser's version:	
	<i>Two dreams intertwined into your dream in that someone had assassinated me, but you left. He pointed his gun at me and filled me full of holes. You were screaming perhaps someone would come, but your scream resounded through a valley where there was no trace of anyone.</i>
The native speaker's impression:	
Impression one:	
	Final translation of both translators is the better, however, “You were crying for help but your cry resounded through a valley where there were no human beings”. Would be more correct.
Impression two:	
	Unsure of the 1 st correction [in the reviser's version] as both verbs have different meanings. Disagree with 2 nd change – a hyphen would suit better. 3 rd and 4 th changes would depend on context. Agree with 5 th amendment. Change 'full of' to 'with'. Agree with 'screaming', though not with the rest of the 6 th amendment. Agree with the 7 th change.
Impression three:	
	Collocation problems. Foreign word patterns, for example 'Dreams intervened', 'pointed gun <i>towards</i> me', 'filled me full of holes', 'there was no human being', 'your scream resounded'.

Such an assessment procedure is grounded solely on reading the TT (for more details, see Chapter Four: 122-126). In this regard, Ali (2006: 103-4) stresses: “This

step involves the complete application of the proficient analysts' capacity to characterize a work, and to comment on aspects of the translation". He adds that "to avoid any charges of subjectivity and caprice and to present a balanced TQA, the researcher will make up for comparisons with the original as far as the raised points are concerned" (Ibid). In addition to that, it is believed in the current study that this assessment procedure is of use to guarantee not only "the linguistic [...] and aesthetic sensitivity" (Ali 2006: 104), but also the comprehensibility that might be overlooked by others (be it the first translator, the second translator or the reviser) while striving at achieving a desired level of accuracy, being influenced by their familiarity with the ST, making every effort to reflect the salient features, to mention but some. In this regard, Hatim and Munday (2004: 40; emphasis theirs) comment that

to insist on full **translatability** across languages and cultures is to risk being incomprehensible (i.e. producing TTs that are confusing at best). Similarly, to insist on full **comprehensibility** in translation is to perpetuate the myth that there is no real difference between translation and other forms of communication. A more reasonable position to take is perhaps to see **translatability** and **comprehensibility** in relative terms.

When a fresh look is achieved, along with the revision processes in the form of the four procedures discussed above, a textual profile is formed of the translated text that could be consulted by the researcher (in the current study) and the person in charge of the translation quality control in a real-life situation (be it the publisher, translation controller or translation project manager) to decide on unsettled issues. Consider the textual profile created in the above example quoted from 'Abdul-Rahmān al-Rubai'ī's story *ذلك الأنيـن* 'Groaning' and translated for the purposes of the current study:

Source Text:

حلمان تداخلا مع حلمك في أن أحدا قد إغتالي وذهبت، سدد إلي إطلاقا مسدسه ونخرني
نخرا ، وكنت تصرخين لعل أحدا يأتي ولكن صراخك يتردد في واد لا رائحة فيه لأدمي.

First translation:

Two dreams intervened into your dream. Someone killed me. He pointed his gun towards me and all the bullets went straight through me. You were crying for help but your cry resounded

through a valley where no human being was around.

Second translation:

Two dreams intervened into your dream. Someone killed me and you (??) went away. He pointed his gun towards me and filled me full. You were crying for help but your cry resounded through a valley where there was no human being.

The first translator's comments:

- Man wakes from a dream about falling into a pit then has another dream about snakes and a spider. 'Then two dreams intervened into your dream' ... then I got shot. This is followed by the narration of events of the man with his partner (wife?) at a funeral and then in the desert with crows. The end! There seems to be no resolution to the story of the man waking up.
- Suggestion: You (went away and) were crying for help but your cry resounded through a valley where there was no human being.
- Question: He pointed his gun towards me and filled me full?

The second translator's comments:

- Wonderfully ingenious! It's a pity we cannot ask Sigmund Freud for his interpretation. Two dreams intervened into your dream. Someone killed me and you went away. He pointed his gun towards me and filled me full of holes. You were crying for help but your cry resounded through a valley where there was no human being.

The final translation of both translators:

Two dreams intervened into your dream. Someone killed me and you went away. He pointed his gun towards me and filled me full of holes. You were crying for help but your cry resounded through a valley where there was no human being.

The reviser's version:

Two dreams intertwined into your dream in that someone had assassinated me, but you left. He pointed his gun at me and filled me full of holes. You were screaming perhaps someone would come, but your scream resounded through a valley where there was no trace of anyone.

The reviser's comments:

The ST is vague here in that we, as the audience, do not know what she was screaming. The other translations had cleared this up, stating, 'you were crying for help', but in actuality, she was screaming something and there was a possibility that someone would hear and come.

The native speaker's impression:

Impression one:

Final translation of both translators is the better, however, "You were crying for help but your cry resounded through a valley where there were no human beings". Would be more correct.

Impression two:

Unsure of the 1st correction [in the reviser's version] as both verbs have different meanings. Disagree with 2nd change – a hyphen would suit better. 3rd and 4th changes would depend on context. Agree with 5th amendment. Change 'full of' to 'with'. Agree with 'screaming', though not with the rest of the 6th amendment. Agree with the 7th change.

Impression three:

Collocation problems. Foreign word patterns, for example 'Dreams intervened', 'pointed gun towards me', 'filled me full of holes', 'there was no human being', 'your scream resounded'.

The final version will be presented according to the textual profile constructed for each text segment as follows:

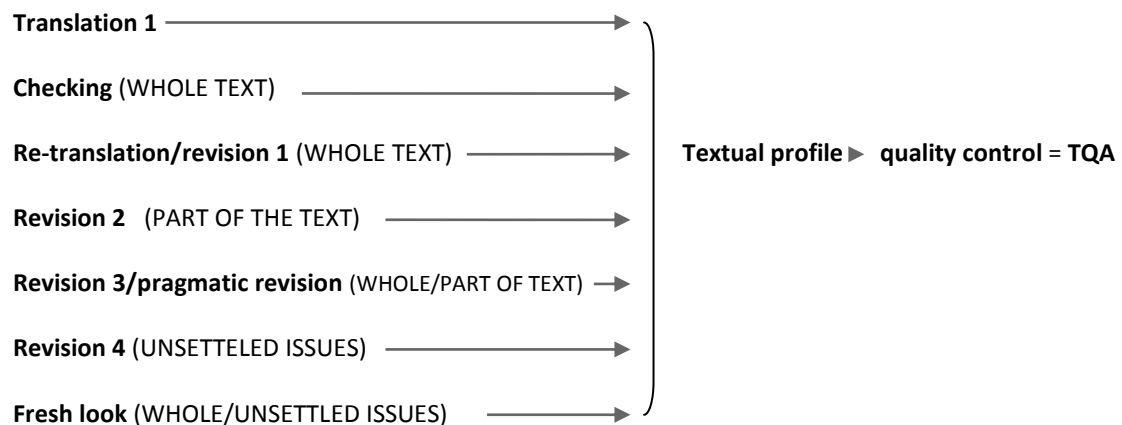
The final version:

Two dreams intertwined into your dream in that someone had assassinated me, but you went away. He pointed his gun at me and filled me with holes. You were screaming perhaps someone

would come, but your scream resounded through a valley where there was no trace of anyone.

By doing so, the translation quality assessment (TQA) procedure, i.e. determining the quality of the draft translation for management purposes, is achieved.

As for the pragmatic revision, this is conducted by 1. the reviser who, in addition to taking part in the revision processes as discussed earlier, does a “careful comparison of translated text with the original in order to improve the translation” (Brunette 2000: 173) as well as 2. the person in charge of quality control who is supposed to be a translation professional (see Chapter Four: 99). However, contrary to Brunette (Ibid), it is believed in the current study that there is no harm in consulting or contacting the translators as long as such consultation leads to translation quality. The proposed steps discussed above are diagrammed below:



5.5. Summary

In this chapter, the terminology and several terminological issues related to any discussion on revision and quality assurance have been introduced. The discussion of the place of assessment, in general and self-assessment in particular in the field of translation has been sketched according to Holmes' map and, consequently, the focus of attention has been shifted towards applied translation studies, in particular translation criticism, as the central focus of this chapter is on assessment and other related issues. A distinction has been also made among the terms, such as checking, revision, proof-reading, editing, validation, re-writing, re-translation and assessment/evaluation, prior to introducing the proposed approach to translation self-assessment at its macro-level. In the proposed approach to translation self-assessment at its macro-level, a number of assessment procedures have been utilised, viz. revision (conducted by the second translator, the first translator and the reviser), fresh look (conducted by a group of native speakers) and pragmatic revision (conducted by the reviser and the person in charge of translation control). It has been shown that these three assessment procedures, i.e. revision, fresh look and pragmatic revision, form a textual profile that could be consulted by the translation controller to decide on unsettled issues. By doing so, a translation quality assessment procedure, i.e. determining the quality of the draft translation for management purposes, as well as translation quality control procedure, i.e. ensuring that the translation output complies with "requirements, language norms and established criteria, with the ultimate goal of saving time and resources" (Brunette 2000: 173), has been supposedly achieved.

In the next chapter, the validity of the approach proposed in this chapter will be empirically verified by comparing two sets of texts. The first set contains two texts translated first by an Arab translator, and then re-translated by an English native speaker with a mastery of Arabic, without paying any attention to the steps discussed in Chapter Four, such as opening a dialogue between the first and second translator, seeking the first translator's approval, revising the translated text

and obtaining a native speaker's impression, whereas in the translation of the two texts in the second set special attention is paid to these steps.

Chapter Six: Application

6.1 Introduction

As stated in Chapter One, this study, to the best of the researcher's knowledge, is the first elaborate study to present the translation process from the perspective of translation as industry. It gives the reader an opportunity to understand the translation process at its macro-level as a dynamic activity not a process performed by the translator only. Being the first study, there has been no precedent to follow in designing either the overall research methodology or in choosing techniques to overcome specific problems within the chosen methodology. It is worth noting at this stage that designing the methodology used herein has undergone fairly intensive modifications over different periods of time, starting from gathering the primary data up to the final shape of the methodology adopted in the current study. Taking into account the aim of the current study that seeks "conclusions about what is possible, what can happen, or what can happen at least sometimes" (Williams and Chesterman 2002: 64), it is felt that a qualitative research design "is most apt since it is the most suitable in the investigation of social phenomena in their natural context" (Al-Jumah 2007: 53; see also Maykut and Morehouse 1994; Denzin and Lincoln 2003). Further, focusing on studying the process of translation as a business, on the one hand, and as a process-product continuum on the other, it is felt that the data should be divided into two sets. For each set a different method of analysis is adopted (see below). This is to verify the validity of the approach proposed in Chapter Five on the one hand, and evaluate the importance of each step taken by translation project managers on the other.

Parallel to dividing the data into two sets of texts, a questionnaire was designed to be sent to a number of publishing houses with a view to determining the steps they take in ensuring the quality of literary translation and comparing them with the steps proposed in the current study.

6.2 Methodology

In order to obtain the primary data, namely four Arabic short stories along with their translations into English, this study has collected these Arabic short stories from four books/books-to be, which are published, or are going to be published, by Sayyab Books Ltd in its series *Translating Arabic Literature: a Bilingual Reader* (see Chapter One). They are:

1. قصص سورية معاصرة 'Modern Syrian Short Stories' (forthcoming);
2. ليالي السيد سلمان 'Nights of Mr Salman' (2010, pp. 61-91);
3. قصص عراقية معاصرة 'Modern Iraqi Short Stories' (2009, pp. 161-178); and
4. عشر قصص من العراق 'Ten Stories from Iraq' (2011, pp. 29-51).

The particular stories discussed are:

1. بصمة مواطن *Baṣmat Mūwatin* 'A Citizen's Fingerprint' by Lubna Maḥmūd Yāsīn;
2. غرام السيدة (ع) *Gharām al-Sayyidah 'Aīn* 'The Passion of Lady A' by Karīm 'Abid;
3. ذلك الانين *Dhālik al-Anīn* 'Groaning' by 'Abdul-Raḥmān al-Rubai'ī; and
4. حكايات يوسف *Hikāyāt Yūsif* 'Joseph's Tales' by Muḥammad Khudayyir.

As explained previously (see Chapter Four), all the above texts were translated for the purpose of publication by Arab translators, holding at least an MA degree in translation and/or linguistics, and they were then retranslated by an English-native speaker, so the directionality was taken into consideration. This was in order to control consistency in the range of translator capacity to work effectively and solve translation problems. In addition, being translation teachers at university level supposedly gave them the first-hand experience in bringing issues related to translation to the fore and this put them in a better situation to discuss and analyse the larger cultural context of problems with which translators constantly grapple. The number of participants who voluntarily and happily agreed to take part in the current study is sixteen people: four Arab translators (henceforth called First

Translator), four English native speakers (henceforth called Second Translator), two revisers who are native speakers of English with a mastery of Arabic (henceforth called Revisers) and six native speakers to express their own opinions on the draft translations without referring to the ST (henceforth called Native Speakers).

Being the founding editor of the *Translating Arabic Literature Series* gave me the first-hand opportunity to gather the samples and form good friendships with most of the participants in this study. In order to ensure a representative sample of the texts to be used in describing the process of translation as industry as well as quality assurance, the stories in the current study were written by different authors. This ensured that varying perspectives, different fields of discourse, varying degrees of writing style, idiolect, ideology and so on are represented in the texts (cf. Hall 2008: 32). In order to encourage the respondents to participate and give insightful responses, they were briefed about the purpose and method of the study including what was required for the project, how their data would be processed, and how their anonymity, relatively speaking, would be ensured in the current study. After the first translation drafts produced by the first translators had been collected, they were sent to the second translators along with the original texts.

Two stories out of four were only translated by an Arab translator, and then retranslated by an English native speaker with a mastery of Arabic, without paying any attention to the steps discussed in Chapter Four (see Data Analysis below). This was to verify the validity of the approach proposed in Chapter Five and answer the following important research questions raised earlier in this study, which are:

1. Are there certain steps that should be followed by publishers to ensure the quality of the translation?
2. By taking these essential steps, can subjectivity be discarded or, at least, kept to a minimum?
3. Are these proposed steps all of equal importance to the translation quality?

These two texts were analysed in this chapter by utilising the list of questions sent to the translators/revisers (see Chapter Five: 141-143). These questions were classified into eight areas of action, viz. issues related to language, consistency, accuracy, completeness, comprehension, strategy, style and presentation. However, it is worth noting here that in analysing these two texts, the researcher started with a loose analysis of the two texts, i.e. paying no attention to pre-determined categorisation. Such a comparison of the ST and the TT, according to Bassnett and Lefevere (1998: 6), has three advantages: 1. it “can [...] give the researcher something like a synchronic snapshot of many features of a given culture at a given time”, 2. it “will [...] reveal the constraints under which translators have to work at a certain time and in a certain place” and 3. it will determine “the strategies they develop to overcome, or at least work around, those constraints”. Then, the findings of the first phase of the analysis were analysed on the basis of the list of the eight areas of action mentioned above. This is labelled 'Grounded Theory' (Glaser and Strauss 1967 cited in Pekkanen 2010). It is “a general method for comparative analysis that starts with a loose analysis of the material and then proceeds to classify similar concepts in categories for further analysis of the conceptual relations of the emerging groups of concepts” (Pekkanen 2010: 58). The reason behind this was that it was felt that such an analysis was suitable for qualitative studies.

As for the translation of the other two texts, they were sent back along with the original texts to the first translator to approve the second translator's work. To ensure objectivity and in an attempt to facilitate their task, the first and second translators, as well as the revisers of these two short stories, were separately provided with the same list of the eight areas of action (i.e. issues related to language, consistency, accuracy, completeness, comprehension, strategy, style and presentation). This was after drawing their attention to the fact that the list was incomplete, and that in practice, they might face different ones (for more details on these eight areas, see Chapter Five: 142-144).

Further, another assessment procedure, as explained earlier in Chapter Five, was used when the drafts of the translated texts, namely the

translation agreed upon by the two translators (henceforth called 'the final translation of both translators') and the reviser's rendering (henceforth called 'the reviser's version') were sent to proficient native speakers of English. Each text was sent to three native speakers. To avoid any connotation that might be associated with the word 'reviser', an attempt was made to name the two translations which were sent to the native speakers 1. 'First Translation', referring to the final translation of both translators and 2. 'Second Translation', referring to the reviser's version. Having emphasised to the respondents that the questionnaire was part of a Ph.D thesis entitled "Quality in the Translation of Narrative Fictional Texts from Arabic into English for the Purposes of Publication" and designed to collect information for the said study about translation quality assurance, the researcher laid stress on the main concern of the study, which is analysing and evaluating the translations suggested by the two translators in question, with the ultimate aim of helping (other) translators and/or publishers produce better translations in the future. In an attempt to evaluate their own personal impressions later in case of controversy, they were asked to provide the researcher with personal information, including their age, nationality, level of education, job title, interest in literature generally, and in Arabic literature in particular (see appendix 1). In this questionnaire, an open-ended question was posed, i.e. what is your impression about the two translations. However, the respondents were provided with some clarification in the form of guidance, as follows:

In expressing your opinion, you may or may not consider the following: ambiguity, well-formedness, acceptability, idiomaticity, authenticity, contemporaneity, intelligibility, readability among others.

The 'may-or-may not' and 'among others' are, again, open-ended, thereby letting the respondents experience the complete freedom to record their personal impression according to their own "interpretive and aesthetic reading capacity" (Ali 2006: 103). Further, taking into account that some respondents might not be familiar with the above technical terms, the respondents were provided with an open-ended list of questions. Again, the open-endedness is guaranteed through the use of the modal 'may'. The questions are:

1. Is there any expression that does not make sense to you, or strikes you as unusual?
2. Is there any metaphorical expression that causes a comprehension problem for you?
3. Are there any cultural expressions that cause a comprehension problem?
4. Is there any syntactic anomaly?

It is worth noting that such an assessment procedure is grounded solely on reading the TT and providing the researcher with the native speakers' general impression.

To introduce the data analysis, the following remarks seem to be important:

- 1- Any lexical, grammatical and/or spelling errors that were identified in the translation provided by the translators or revisers have been left as they were found in the original drafts, even serious errors which may cause some distortion to the expected findings of the study. This is intended to objectively reflect the translators' as well as the revisers' linguistic as well as translation competence.
- 2- Since the translation process as industry is here described in general terms, the current study does not confine itself to a particular company. Actually, Sprung (2000: 173-187) is of a view that in order to work out what the best procedures adopted by translators, revisers, editors, publishers might be, studies need to compare different procedures in which the translation process is conducted in a group of companies with different infrastructure. To this end, a questionnaire was sent to a number of different companies engaged in translating Arabic literature. However, unfortunately, only two publishers agreed to take part in the questionnaire. In selecting these companies, no attention was paid to the location and their publishing strategy; however, priority was given to 1. the directionality, i.e. translating from Arabic, 2. their interest in translating Arabic literature and 3. their own language of publication, i.e. English. In the questionnaire sent to the two publishers, the researcher tries to establish the following points:

- a) How do the publishers select the original texts?
- b) Do they take into account their marketability of the translations?
- c) How do they verify the translator's competence?
- d) What is the editor's and/or reviser's precise job?
- e) Where does the task of the translator end?
- f) Do they obtain the original author's permission?
- g) Do they use any checking system?
- h) Do they separate the stages of revision, proof-reading, editing, etc.?
- i) Do they have certain assessment criteria?
- j) Do they send a part, or the whole, of the final translation to a native speaker who has no access to the ST to provide them with his/her general impression?

However, since the central focus of the current study is to ensure the quality of the translation process, it is held here that there is no need to include in the primary data other short stories translated and published by different companies. This is due to the practical difficulties in getting access to the whole process of translation done by other publishers for the purpose of publication.

6.3 Data Analysis

In this chapter, the validity of the approach proposed in Chapter Five will be empirically verified by comparing two sets of texts. The first set, as mentioned earlier, contains two texts translated first by an Arab translator qualified in English as a second language and then retranslated by a native speaker of English with a mastery of Arabic. Although the directionality was taken into account, other steps discussed in Chapter Four, such as opening a dialogue between the first translator and second translator, seeking the first translator's approval, sending the text along with the unsettled issues to a reviser and seeking a native speaker's impression were paid no attention in the translation process of the texts in this set.

The second set contains two texts, which were also translated first by an Arab translator qualified in English as a second language and retranslated by a native speaker of English with a mastery of Arabic. So, the directionality was also given full consideration here. Further, in this set of texts assessment procedures, such as providing both translators along with the reviser with a list of questions, seeking the first translator's approval through opening a dialogue between the two translators, obtaining the reviser's opinion and a native speaker's impression and so on (see Chapter Four for more details) were taken into account to ensure the translation quality.

6.3.1 The First Set

Method of Presentation of Analysis

In this set, prior to presenting the ST along with the first translation and the second translation, a short background to the ST and its author is given. This is then followed by an analysis of both translations, using the questions used in the proposed approach (see Chapter Three). Having gone through these questions and discussed them one by one, the researcher's opinion about the quality of the translation is provided.

It is worth noting, here, that due to space and time limitations on the one hand, and since the same method of application will be followed throughout on the other, it is impractical to present the second text of this set in full due to its length. Therefore, the researcher has settled for excerpts taken from the beginning and middle of the text, in particular those examples that show some sort of disagreement between the two translators. It is also worth noting in this respect that in some cases after analysing the translations and deciding on their publishability, i.e. translation quality, a translation will be suggested in an attempt to avoid the shortcomings of the two translations, if there are any. Further, in order to prevent the research project from getting out of hand in terms of extent, it is felt that there is no need to carry on doing a detailed analysis for the remaining issues once the unpublishability of the translation has been determined.

To make the task of analysis easier and enable the reader to follow the thread of argumentation more easily, each source text along with both its renderings is divided into smaller parts containing a sentence, or a group of related sentences, reflecting a complete idea.

Text One: 'A Citizen's Fingerprint' by Lubna Maḥmūd Yāsīn

Background:

This text was written by the Syrian writer and editor, Lubna Maḥmūd Yāsīn, who studied painting and sculpture in Damascus. Among her writings are 1. أنثى في قفص *Unṯa fī Qafaṣ* (lit. *A Female in a Cage*), a collection of short stories published by دار وهج الحياة *Dār Wahaj al-Ḥayyāt* for Publication and Media, Riyadh, 2. طقوس متوحشة *Tuquṣ Mutawāḥishah* (lit. *Wild Traditions*), a collection of short stories published by دار وجوه *Dār Wujūh* for publication and media, Riyadh and 3. الموت صمتاً *al-Maūtu Ṣamtan* (lit. *Dying silently*), a collection of short stories (no publishing house).

The story *Baṣmat Mūwatin 'A Citizen's Fingerprint'* unfolds in an unnamed Arab country and the writer does not locate the main character in any particular place or time. This is to evoke in the mind of the reader a range of memories and images. This character, who undergoes no change or development throughout the story, symbolises the great number of people in the Arab world who suffer from the injustice, tyranny and oppression of the various regimes. These people do not have the right to choose, accept or object. When they say 'no', they may find themselves in prison, just like the main character in the story. When he uttered a single word reflecting the difficulty he had in accepting what had been imposed on him, he found himself surrounded by thousands of armed personnel in military uniforms, accompanied by menacing police dogs. They covered his eyes with a handkerchief, tied it so tight that he could not see anything and took him 'there'. This deictic word, used deliberately by the writer, refers to an assumed location that the memories and imagination of the reader can picture.

In composing her story, the writer pays particular attention to the message, the language and stylistic elements. A wide variety of stylistic features are used in the story, such as rhetorical questions, parallelism, syntactic formality associated with archaic lexical items, lexical repetition, exaggeration, figurative language in the form of simile, passive vs active voice and so on. This resulting poetic flavour requires special treatment from the translator.

	Source Text ... بُصمة مواطن	First Translation: Citizen's Fingerprint	Second Translation: A Citizen's Fingerprint
1	يبتلع المساء... فيوغل في أحشاء الصمت ... ومن ذا الذي يستطيع فرارا إذا عسّس الألم داخل النفس ... وتوغلّت الأحران في حنايا الفؤاد... يتآكل قلبه... تتساقط أشلاؤه... يتمزق صوته على حدود الزمان ولا من مجيب ...	He was swallowed by the night...Penetrated deeply in to the intestines of silence...Who can run away if the pain settles inside the self? Sadnesses are inserted into the loneliness of the heart which is eaten away...His limbs are pulled sharply to pieces...His voice is torn into the boundaries of time without an answer.	The night swallows him as he delves ever deeper into the heart of silence. Who can escape when pain settles within the self? Sadness, great sadness, penetrated into the depths of his heart, eroding it away. His limbs fall away one by one useless. His voice is ripped apart at the boundaries of time, yet no response comes.
2	تقوم جاهلية القرن الحادي والعشرين بوأد مشاعره وكرامته...بينما يتجمد القوم متفرجين على طقوس صلب بقايا إنسانيته. أبعد هذا الموت موت آخر؟	The ignorance of twenty one century hurts his feelings and dignity...Whereas the folk are frozen looking at the rituals of crucifying its humanitarian remains. "Is there another dying after this one ?"	The ignorance of the twenty-first century is burying his feelings and dignity while people stand frozen, observing the rituals that crucify the remains of their humanity. "After this death, is there another?"
3	أين الملاذ؟ يريد أن يفتح جناحيه ويهرب من ظمئه .. ومن حدود مشاعره ..من عري أوجاعه...يريد أن يحلق حيث لا أحد... لا أحد أبدا.	Where to? " He wants to open his wings and escape from his thirsty, feeling boundaries, and the nakedness of his pains...He wants to fly to nobody, nobody at all.	Where is the refuge? He wants to spread his wings and escape from his thirst, from the boundaries of his feelings, from the rawness of his pains; he yearns to soar where nobody is, nobody at all.
4	ووسط كل تلك البعثرة التي تنتابه ... لم يشعر بنفسه إلا وقضيب من النار الملهبة يندفع من جوفه... فإذا به يفتح فاه حد التمزق ويصرخ ملء صوته متقيناً بكلمة واحدة : لا ...	Among all this scattering that he has, he does not feel in himself unless a bar of flamed fire rushes out of his body...Soon he opens his mouth widely and shouts highly, vomiting one word: NO...	In the midst of the disorder that has beset him, he has not felt himself unless a shaft of burning fire burst forth out of his belly. All of a sudden, he opens his mouth as wide as he can unleashing a shout, his voice full, projecting one word: NO!!!
5	وما كاد يغلق فمه و يبتلع الفضاء صوته ...حتى وجد نفسه محاطا بألاف المسلحين ..ببدلاتهم العسكرية و ملامحهم الجافة جفاف الصحارى ... ترافقهم في هذا الحصار الكلاب البوليسية الضخمة ... تمهيدا لاقتياده إلى (هناك). (5)	After he had closed his mouth and his voice swallowed, he immediately found himself surrounded by thousands of armed persons...with their military suits and dry features, like the dry of desert...In this siege, they were accompanied with huge police dogs ... prepared to take him (there) .	It was no sooner than he closed his mouth—the void swallowing his voice—before he found himself surrounded by thousands of armed personnel in military uniforms, their features dry—the dryness of the desert. In this siege, they were accompanied by huge police dogs leading the way to take him "there".
6	وضعوا على عينيه منديلا احكموه جيدا لكي لا يرى ... وقيد معصماه... وألصق شريط عريض فوق فمه ... و مضوا به إلى (هناك).	nothing	They covered his eyes with a handkerchief tying it tightly to prevent him from seeing anything. They shackled his wrists, placed a wide piece of tape over his mouth, and took him "there".
7	و(هناك) قام أحدهم بتزع القيود التي كانت على حواسه ... فتح عينيه ليجد نفسه في مكتب فاخر يشغله ضابط ... تتشاجر الشرائط على كتفه لتجد مكانا	(And there) one of them takes off the shackles which were put on his senses...He opened his eyes to find himself in a luxurious office engaging by an officer...The ranks are fighting on his	And "there" one of them removed the shackles which were placed on his senses. He opened his eyes to find himself in a luxurious office with an officer engaging him—an officer

	كافيا لها... وهنالك من هو مثله انتزعت قيوده قبل صاحبنا بدقائق فقط ... (7)	shoulder in order to find an enough place to them...(And there) there was someone else whose Shackles were also taken off before our chum some minutes ago ...	whose stripes were fighting to find a place for themselves on his shoulder. And "there" there was a person like him whose shackles were taken off just minutes before our friend's.
8	قام أحدهم بطلي إبهامه بسائل قاتم لزج ثم نزع يده والصقها على ورقة بيضاء و أخذ يضغط عليها ويحركها يمينا ويسارا حتى حصل على صورة كاملة لبصمته...	One of them painted his thumb into the dark limy liquid , then, he peeled off his hand to stick it on a blank paper. He pressed it right and left to get a complete photo of his fingerprint ...	One of them dipped our friend's thumb in a dark sticky liquid, then lifted his hand and stuck it on a blank piece of paper. He started pressing on our friend's thumb moving it to the right and left until he got a complete image of his fingerprint.
9	في هذه الأثناء كان الضابط ذو الشرائط الكثيرة ... يطابق بصمة المواطن الذي سبق صاحبنا إلى (هناك) مع بصمة كبيرة تحتل وحدها ... صفحة من الورق المقوى وقد كُبرت حتى أضحت واضحة تماما بكل تضاريسها... صاح الضابط بأحد العساكر مشيرا إلى المواطن ... (انه هو... المتنمر ... خذوه) .	Meanwhile, the officer with many ranks corresponded the previous citizen s' fingerprints, who came before our chum (there), to a huge one . It was extended too much to occupy the whole fortified paper in order to be clear ...The officer shouted to one of his fellows , pointing to the citizen...(He is him... the contumacious... take him) .	Meanwhile, the officer with a multitude of stripes compared the fingerprint of the citizen who had preceded our friend "there", to a huge fingerprint that, by itself, took up an entire piece of cardboard. It had been magnified until all of its features had been rendered completely clear. The officer shouted to one of the enlisted men, pointing to the citizen "It's him, it's the insubordinate, take him".
10	ثم التفت إلى صاحبنا ... و سحب رسم بصمته الذي كان قد جف ... وطابقه مع نفس البصمة المكبرة ... وعاد يقول : (انه هو...المتنمر... خذوه)...	Then, the officer turned to our chum and drew up the depiction of his fingerprint which was dry...He resembled it to the same magnified fingerprint...And he said again (It's him...the contumacious...Take him)...	Then, the officer turned to our friend and pulled up the depiction of his fingerprint which had dried in order to compare it to the magnified fingerprint. Once again, he stated, "It's him, it's the insubordinate, take him".
11	وإذا بالعسكري يندفع إليه منقضا ... كما لو أن صاحبنا سبق و صفعه... انتابته الدهشة والحيرة في آن واحد معا ...	One of his fellows pushes himself towards him...As he was clapped by our chum who had been both amazed and astonished .	Suddenly a soldier rushed toward him, as if our friend had just slapped him. Our friend's feelings were a mixture of amazement and confusion all at once.
12	قال للضابط بتأدب مفتعل : عفو يا سيدي ... ألم تتطابق ذات البصمة مع المواطن الذي سيقني ...	He said (politely) : "pardon sir", " isn't it the same fingerprint that you correspond to the previous citizen?" ...	He said to the officer feigned politeness: "pardon me sir, didn't that same fingerprint match that of the citizen before me?
13	أجاب الضابط وهو يرتدي ابتسامة تجمع بين التعالي والسخرية : نعم ... وماذا في ذلك ... بالتأكيد تطابقت مع بصمته ... فهو الآخر متنمر .	The officer smiled and answered (ironically) : "Yes, what about it?"..." sure, it is resembled with his fingerprint" ... "He is contumacious, too."	The officer answered, wearing a smile simultaneously imbued with arrogance and sarcasm: "Yes, what about it?! It absolutely matched his fingerprint, as he too is an insubordinate".

Quality Statement for the First Translation (Arabic Native Speaker):

Example [1]:

يبتلع المساء... فيوغل في أحشاء الصمت ... ومن ذا الذي يستطيع فرارا إذا عسّس الألم داخل النفس ... وتوغلّت الأحزان في حنايا الفؤاد... يتأكل قلبه... تتساقط أشلاؤه... يتميزق صوته على حدود الزمان ولا من مجيب ...

He was swallowed by the night...Penetrated deeply in to the intestines of silence...Who can run away if the pain settles inside the self ? Sadnesses are inserted into the loneliness of the heart which is eaten away...His limbs are pulled sharply to pieces...His voice is torn into the boundaries of time without un answer.

- a) Here, the translator, being affected by his mother tongue, pluralised a non-countable noun, i.e. sadness. Also, there are two instances of typos, viz. 'un answer' and 'in to' that should have been written as 'no answer' and 'into' respectively. Further, there is a capitalisation misuse in 'Penetrated deeply ...' which was treated as if being a new sentence after a full stop, not three dots referring to hidden information.
- b) In this example, the change in aspect from a present tense (expressed by يبتلع ... يوغل ... توغل ... يتأكل ... يتساقط ... يتميزق) in the ST, to a combination of both past tense (expressed by 'was swallowed' and 'penetrated') and present tense (expressed by 'are inserted', 'is eaten', 'are pulled' and 'is torn') in the TT, does produce a change in time reference, affecting the pragmatic communicative effect.
- c) As far as the stylistic issues are concerned, it has to be admitted that the translator succeeded in dealing with the marked collocation when he resisted the temptation to opt for an unmarked collocation, viz. 'wall of silence' or 'a vow of silence' and so on in his literal rendering of the marked collocation in أحشاء الصمت 'the intestines of silence'. This is exactly what Trotter (2000: 351) tries to lay emphasis on when he states: "Translation requires invariance in the markedness of collocates, rather than replacing abnormal usage in an original with normal usage in translation". Despite that, the translator failed in dealing with the parallel structures in يتأكل قلبه ... تتساقط أشلاؤه ... يتميزق صوته.

Parallelism, according to Al-Jabr (1987: 173), “involves the use of particular syntactic and semantic configuration more than once, in rapid succession”. Actually, placing these parallel structures in juxtaposition is not determined arbitrarily, but rather is a result of choice. This accords well with Shen’s (1987: 213) comments:

In fictional translation, that is to say, one needs to bear in mind that deviant syntactic sequence, particularly in a well-formed text, may be associated with desirable literary effects. And if such is the case, the deviation should be preserved rather than 'normalized'.

- d) Also, the original writer deliberately produces his above parallel structures without connectors, thereby creating an example of asyndeton. Asyndeton, according to Corbett (1971: 469), is the “deliberate omission of connective particles between series of related clauses”. Al-Rubai’i (1996: 111) distinguishes between schemes of construction which depend upon similarity of sound, viz. alliteration and assonance and other schemes of construction that do not rely on sound, such as asyndeton and climax. She adds that the former “are very frequently untranslatable”, while the latter “can sometimes be retained through translation”. Thus, had the translator taken into account these stylistic features, he could have opted for something like *'his heart is eaten up; his limbs fall off; his voice gets torn away'* to maintain parallelism as well as asyndeton in the TT.
- e) Further, the translator did not pay attention to the formal structure in *ومن ذا* *والليل إذا* which is supported by an archaic lexical item *عسعس* that has a religious connotation (it is used in Quran, سورة التكويد *sūrat al-Takwīr*, Ayat (17) *والليل إذا* *ومن ذا الذي يستطيع فرارا إذا* *عسعس*) as well as the deliberate use of the rhyme *س* in *عسعس الألم داخل النفس*. Had the translator given extra attention to these features, he could have produced a translation, such as *'who can, then, escape if the pain is densely settled inside the self and sadness penetrates the depths of the heart?'*.
- f) As often, the translator did not pay attention to the layout of his text where he left a space before the quotation marks and/or forgot to leave a space

after some of the full stops, thereby affecting the physical presentation of the text (see example 2, 3, 4, 5, 7, 8, 9, 10, 11, 12 and 13).

Example [2]:

تقوم جاهلية القرن الحادي والعشرين بوأد مشاعره وكرامته...بينما يتجمد القوم متفرجين على طقوس صلب بقايا إنسانيته. أبعد هذا الموت موت آخر؟؟

The ignorance of twenty one century hurts his feelings and dignity...Whereas the folk are frozen looking at the rituals of crucifying its humanitarian remains. "Is there another dying after this one ?"

- a) In this example, a cardinal number, i.e. one, is wrongly used — 'first' should have been used instead.
- b) Further, the translator, having failed to decipher the exact meaning of the prepositional phrase *بوأد*, mistranslated it into 'hurt', thereby changing the meaning completely. The denotative meaning of the word *وَأَد* means 'to bury somebody or something alive'. However, it invokes in the mind of the reader the practice of infanticide committed in the pre-Islamic era — when a female baby was born, it was considered a disgrace to the family and female infanticide was a common response, i.e. they were buried alive. In light of this, the translator could have opted for 'the ignorance ... buries his feelings ...'.
- c) Here, although the material process [actor: *جاهلية القرن الحادي والعشرين* + verb of doing: *تقوم* + goal: *وَأَد مشاعره وكرامته*] is maintained in the TT as a material process [actor: *The ignorance of twenty one century* + verb of doing: *hurt* + goal: *his feeling and dignity*], the process itself changed when the translator failed to decipher the exact meaning of the phrase *تقوم بوأد*, thereby producing a misleading picture. In addition, the capitalisation misuse in 'Whereas the folk ...' affects its relation with the preceding clause. As for the clause *يتجمد القوم متفرجين على طقوس صلب بقايا إنسانيته*, the translator succeeded in forming a similar mental picture that the reader might build up when reading the TT despite the fact that he changed the process type from a material process

(superventional type), viz. ... يتجمد القوم into a relational process, viz. *'the folk are frozen ...'*. This is because the material process is a relational process in function. In this regards, Al-Rubai'i (1996: 120) rightly comments that "determining the type of a certain process does not depend on its surface traits *per se* but on the function of that process type in communication". However, in the same clause, when the translator rendered بقايا إنسانيته إنسانية in into *'its humanitarian remains'*, due to his state of confusion, he made two errors: one in the realisation of one of the components of the material process, viz. إنسانية *'humanity'* and the other in the realisation of its participants, viz. the attached pronoun له *'his'*, which refers to the person whose feelings and dignity are being buried. Such errors undoubtedly change the meaning of the clause and, thus, create an inaccurate mental image.

- d) As far as the analysis of the mode is concerned, the striking feature in the above example is that the original writer steers a middle course between personalisation and impersonalisation (see Chapter Three, Section Four). Personalisation can be detected in the above example through the use of the rhetorical question أبعد هذا الموت موت آخر. However, the original writer impersonalises her rhetorical question when she does not use any reference to the writer/reader's presence. Concerning himself with such a combination of personalisation and impersonalisation, the translator produced an awkward as well as unidiomatic rendering, i.e. *'Is there another dying after this one?'*.
- e) In this example, the change in aspect from a present progressive, expressed by تقوم بأداء in the ST, to a simple present tense, expressed by *'hurts'* in the TT, does produce a change in time reference, affecting the pragmatic communicative effect, in that the emphasis in the ST is on the continuity of the action, whereas the emphasis in the TT is placed on the regularity and/or frequency of the action.

Example [3]:

أين الملاذ؟ يريد أن يفتح جناحيه ويهرب من ظمئه .. ومن حدود مشاعره .. من عري أوجاعه ... يريد أن يخلق حيث لا أحد ... لا أحد أبداً.

Where to? " He wants to open his wings and escape from his thirsty, feeling boundaries, and the nakedness of his pains...He wants to fly to nobody, nobody at all.

- a) Here, there is a punctuation misuse in which the translator unjustifiably opened quotation marks as if it was direct speech.
- b) Although the translator took into account stylistic features, such as the rhetorical question 'أين الملاذ؟', i.e. 'Where to?', and the repetition of the lexical item أراد, i.e. 'to want', he ignored the parallel structures in من ظمئه .. من حدود .. مشاعره .. من عري أوجاعه.
- c) In the above example, the ST contains a circumstantial element of location in space in the form of an adverbial clause حيث لا أحد. The adverbial clause لا أحد in the ST is not the same as 'to nobody'; the former refers to an assumed location that invokes different memories and/or imaginations in the mind of the reader (cf. Ghazala 2011: 59). Such an invitation achieved by the adverbial clause was completely lost when the translator changed it into an object of a preposition 'to nobody'. He could have resorted to something like 'where nobody is'.

Example [4]:

ووسط كل تلك البعثرة التي تنتابه ... لم يشعر بنفسه إلا وقضيب من النار الملهبة يندفع من جوفه ... فإذا به يفتح فاه حد التمزق ويصرخ ملء صوته متقيناً بكلمة واحدة : لا ...

Among all this scattering that he has, he does not feel in himself unless a bar of flamed fire rushes out of his body...Soon he opens his mouth widely and shouts highly, vomiting one word: NO...

- a) In this example, the relationship between the main clause and subordinate clause was changed when the translator opted for the connector 'unless'. Taking into account the relationship between the

clauses, such a couplet in the ST, i.e. ... ولم ... وإلا ... , could be translated into 'not ... until'.

- b) Also, in the above example, there is one minor literalism, viz. 'he does not feel in himself'. Another deviation in the meaning of one of the components of the material process, viz. جوف, can be detected here as the meaning of the original lexical item جوف is narrower and more specific than that suggested by the translator, i.e. 'body'. Adopting such a 'generalising translation' in which the denotative meaning of the TL word is wider and less specific than its counterpart in the ST is not acceptable as long as "the TL does in fact offer a suitable alternative" (Dickins *et al* 2002: 57). Generalising translation is only option if the TL offers no alternative and if the omitted details do not clash with the overall context of the ST (Ibid).
- c) Further, the exaggeration created by expressions, such as ملء and حد التمزق is completely lost in the TT. Had the translator resorted to an idiomatic rendering, such as 'he opens his mouth so wide that it gets torn, shouting at the top of his mouth, vomiting one word: NO', he would have minimised the loss.

Example [5]:

وما كاد يغلق فمه ويبتلع الفضاء صوته ... حتى وجد نفسه محاطا بآلاف المسلحين..بيدلاتهم العسكرية وملامحهم الجافة جفاف الصحارى ... ترافقهم في هذا الحصار الكلاب البوليسية الضخمة ... تمهيدا لاقتياده إلى (هناك).

After he had closed his mouth and his voice swallowed, he immediately found himself surrounded by thousands of armed persons...with their military suits and dry features, like the dry of desert...In this siege, they were accompanied with huge police dogs ... prepared to take him (there) .

- a) In the above example, the translator made a grammatical mistake in 'his voice swallowed' — it should have been expressed by either a passive voice (i.e. 'his voice was swallowed'), or an active voice (i.e. 'space swallowed his

voice'). Another grammatical mistake is the use of the preposition 'with' instead of 'by' after 'accompanied'.

- b) Also, there is a syntactic anomaly in which the translator not only separated the head noun from its relative clause, viz. '*huge dogs ... prepared ...*', but also resorted to a past participle, i.e. '*prepared*', in place of a present participle, i.e. '*preparing*'.

Example [6]:

وضبعوا على عينيه منديلا احكموه جيدا لكي لا يرى ... وقيد معصماه... وألصق شريط عريض فوق فمه ... و مضوا به إلى
(هناك).

Here, the translator left out the ST without any translation, thereby affecting the completeness of the translation.

Example [7]:

و(هناك) قام أحدهم بنزع القيود التي كانت على حواسه ... فتح عينيه ليجد نفسه في مكتب فاخر
يشغله ضابط ... تتشاجر الشرائط على كتفه لتجد مكانا كافيا لها... وهنالك من هو مثله انتزعت قيوده
قبل صاحبنا بدقائق فقط ...

(And there) one of them takes off the shackles which were put on his senses...He opened his eyes to find himself in a luxurious office engaging by an officer...The ranks are fighting on his shoulder in order to find an enough place to them...(And there) there was someone else whose Shackles were also taken off before our chum some minutes ago ...

- a) In this extract, the translator opted for a simple present tense in '*one of them takes off ...*' while in the following sentence, he resorted to a simple past tense in '*he opened ...*'. This means that the translator was not quite sure about the accurate tense that should be used in rendering the above extract. Further, a misspelling, or a typographical error, is detected here in '*find*' that should be spelled '*find*'. A grammatical mistake can also be found in the above extract. The translator used the present participle, i.e. '*engaging*', instead of the past participle, i.e. '*engaged*'.

- b) Also, the translator, in the first material process ... قام أحدهم بنزع, opted for a simple present tense, which is used to talk about an action that happens habitually or to describe facts, giving an indication that somebody usually removes the shackles. In the above material process ... فتح عينيه, however, he rightly resorted to a simple past tense, which is used to talk about an action which happened at a specific time in the past.
- c) Further, in the material process ... تتشاجر الشرائط, the translator confusedly used the word 'rank' as an equivalent to شريط. This is due to the fact that the Arabic word شريط 'lit. *stripe*' can be replaced in Arabic with the word رتبة, which colloquially refers to both an officer's rank as well as his stripes on his shoulders.
- d) In the above example and many other examples, the original writer uses the expression صاحبنا 'lit. *our friend*' to refer forward and backward to the main character throughout the whole text. Opting for a literal rendering, such as 'our friend', 'our chum', 'our comrade' and so on might strike the target reader as unusual. Therefore, the translator could have stepped in to intrinsically manage such a cultural co-reference, thereby resorting to a functional translation, such as 'the defendant' or, at least, to a footnote.

Example [8]:

قام أحدهم بطلي إبهامه بسائل قاتم لنج ثم نزع يده والصقها على ورقة بيضاء واخذ يضغط عليها ويحركها يمينا ويسارا حتى حصل على صورة كاملة لبصمته...

One of them painted his thumb into the dark limy liquid, then, he peeled off his hand to stick it on a blank paper. He pressed it right and left to get a complete photo of his fingerprint ...

- a) Here, to reflect singularity/plurality of the non-countable noun 'paper', the translator could have utilised words, like 'piece', 'item', 'article', etc. (cf. Ghazala 1995).
- b) Further, the translator failed to decipher the exact meaning intended by the original writer in using the verb نزع 'lit. *to take off*', thereby producing an unacceptable rendering, viz. 'peel off'. What is meant here is that one of the

soldiers, having dipped the defendant's thumb into a dark sticky liquid, took it out of the liquid to stick it on a piece of paper.

Example [9]:

في هذه الأثناء كان الضابط ذو الشرائط الكثيرة ... يطابق بصمة المواطن الذي سبق صاحبنا إلى (هناك) مع بصمة كبيرة تحتل وحدها ... صفحة من الورق المقوى وقد كُثرت حتى أضحت واضحة تماما بكل تضاريسها... صاح الضابط بأحد العساكر مشيرا إلى المواطن ... (انه هو... المتمرد ... خذوه) .

Meanwhile, the officer with many ranks corresponded the previous citizen s' fingerprints, who came before our chum (there), to a huge one. It was extended too much to occupy the whole fortified paper in order to be clear ...The officer shouted to one of his fellows , pointing to the citizen...(He is him... the contumacious... take him) .

- a) In this extract, the translator could have opted for an *of*-structure to avoid such confusion resulting from the separation of the head noun of its relative clause, i.e. *'the previous citizen's fingerprints, who came ...'*.
- b) An instance of inconsistency can be detected, particularly in rendering the key sentence repeated in examples 9 and 10, i.e. إنه هو ... المتمرد ... خذوه. The translator opted for different versions, namely: *'He is him... the contumacious... take him'* and *'It's him...the contumacious...Take him'*, let alone the inconsistency in capitalisation in *'take'*.
- c) There is an instance of an inaccuracy in which the translator failed to distinguish between صاح ب, i.e. with a view to scolding somebody, and صاح ل, i.e. with a view to drawing somebody's attention and, accordingly, resorted to *'shouted to'* in place of *'shouted at'*.
- d) Another example of an inaccuracy can be identified in the translation of the above example where the translator pluralised 'citizen' when using the apostrophe after the ' _ s'.
- e) In this example, the change in verb tenses from a past progressive in the ST, expressed by يطابق ... كان, to a simple past tense, expressed by *'corresponded'* in the TT, does produce a change in time reference, thereby affecting the pragmatic communicative effect, in that the emphasis in the ST is on the

continuity of the action in a specific period of time, whereas the emphasis in the TT is put on its completion.

- f) As for the register, the striking error that can be identified in the translation of the above example is that the material process, viz. [actor: الضابط ذو الشرائط + verb of doing: كان يطابق + goal: بصمة المواطن ... مع بصمة كبيرة ...], was changed when the translator opted for the verb '*correspond*' in the form of a simple past tense, i.e. *corresponded*, as an equivalent to the original verb of doing. Instead, he should have resorted to a past continuous tense, such as '*was comparing*' or '*was matching*', to reflect the same verb of doing as well as its tense. Further, there is an error in the realisation of the words شرائط (see example 7), 'cardboard' or 'paperboard' and متمرد '*rebellious*'. In addition to merging the material process, viz. تحتل وحدها صفحة من الورق المقوى into the following material process, i.e. كبرت حتى أضحت واضحة ... which does not affect the overall mental image, there is an omission, viz. بكل تضاريسها in the material process, viz. وقد كُبرت حتى أضحت واضحة تماما بكل تضاريسها.

Example [10]:

ثم التفت إلى صاحبا ... و سحب رسم بصمته الذي كان قد جف ... و طابقه مع نفس البصمة المكبرة ... و عاد يقول : (انه هو...المتمرد... خذوه)...

Then, the officer turned to our chum and drew up the depiction of his fingerprint which was dry...He resembled it to the same magnified fingerprint...And he said again (It's him...the contumacious...Take him)...

- a) As mentioned above, an instance of inconsistency can be traced here, particularly in rendering the key sentence repeated in examples 9 and 10, i.e. إنه هو ... المتمرد ... خذوه.
- b) In the above example, the translator confusedly opted for the verb '*resemble*', which means to '*look like*' or '*be like*' someone or something as an equivalent to طابق 'lit. *to compare*', building up a misleading picture in the mind of the target reader.

- c) In this example, the change in aspect from a past perfect tense in the ST, expressed by *الذي كان قد جف*, to a simple past tense, expressed by '*was dry*' in the TT, does produce a change in time reference, thereby affecting the pragmatic communicative effect, in that the emphasis in the ST is on the sequence of events, whereas the emphasis in the TT is put on their completion.

Example [11]:

وإذا بالعسكري يندفع إليه منقضا ... كما لو أن صاحبنا سبق وصفه... انتابته الدهشة والحيرة في آن واحد معا ...

One of his fellows pushes himself towards him...As he was clapped by our chum who had been both amazed and astonished .

- a) In the above example, there is a serious omission. The circumstantial of the material process *الْعسكري يندفع إليه منقضا* in *منقضا* was omitted. The translator could have opted for idiomatic expressions, such as '*to rush headlong down*', or '*to rush madly down*' to conjure up a similar mental image in the mind of the target reader.
- b) Here, although the verb in the first sentence of the original text is used in the present tense, viz. *يندفع* 'lit. *to rush toward*', it is quite clear from the context and/or co-text that the emphasis is on the completion of the action, rather than its regularity and/or frequency. As such, the change in aspect from a simple past tense in the ST to a simple present tense in the TT, expressed by '*pushes towards*' does produce a change in time reference, affecting the pragmatic communicative effect.
- c) The misuse of capitalisation in the connector '*as*' as well as the connector itself changes the relationship between the two material processes radically. The relationship becomes a cause-effect one, while, in fact, it is not. Such a deviation is further worsened when the actor of the material process, viz. *صاحبنا سبق وصفه* is modified by a relative clause '*who had been both amazed and astonished*' in the TT.

- d) An instance of omission can be found in the above extract in which the translator treated words, such as *الحيرة* and *الدهشة*, which have quite different meanings, as if they were synonyms or near-synonyms, bringing them closer together in the TT.

Example [12]:

قال للضابط بتأدب مفتعل: عفوا يا سيدي ... ألم تتطابق ذات البصمة مع المواطن الذي سبقني ...
He said (politely) : "pardon sir" , " isn't it the same fingerprint that you correspond to the previous citizen?"
 ...

- a) Here, although the verb in *ألم تتطابق* is in the present tense, it is quite clear from the context and/or co-text that the emphasis is on the completion of the action, rather than its regularity and/or frequency. As such, the change in aspect from perfective, indicating that the action is retrospective or has been completed, to simple or zero aspect, emphasising the regularity and frequency of the action, expressed by '*correspond*' does produce a change in time reference, affecting the pragmatic communicative effect.
- b) Also, in the above example, the verbal process, viz.... *قال للضابط بتأدب مفتعل* 'he said to the officer with forced politeness' suffers from two omissions. The first omission, i.e. *'to the officer'*, is minor as it can be retrieved from the context and/or co-text, whereas the second one is serious. Cognitively speaking, deleting the modifier, i.e. *مفتعل* 'lit. *fabricated or not true*', of the head noun, i.e. *تأدب* 'lit. *politeness*', in the manner circumstantial of the verbal process, upset the process and led to an inaccurate mental image. From a pragmatic viewpoint, the deletion of the modifier, i.e. *مفتعل*, does not only affect the tenor and the message of the original, but affects its locutionary from and its illocutionary force as well.
- c) Further, there is a major error in the translation of the verbal process, viz. *ألم تتطابق ذات البصمة مع المواطن الذي سبقني* '*Isn't that the same fingerprint that matched*

the citizen who went in front of me?'. Actually, the sayer, despite the fact he was sure, ironically raised a question whether the fingerprint in question had matched that of the citizen before him or not. As such, *'Isn't it the same fingerprint that you correspond to the previous citizen'* offered by the translator is not exactly what the sayer of the verbal process uttered and meant. Back-translating what the translator offered, one can easily put a finger on the distortion that his translation suffers from.

Back-translation:

أليس هذه نفس البصمة التي تنسجم مع [بصمة] المواطن السابق.

- d) In the above extract, the original writer tries to let one of his characters use an honorific, i.e. سيد 'lit. *sir*' to show a sort of power relationship that is connected with status between the speaker and the listener. It is quite clear from the context and co-text that it is used vertically, and, consequently, it is an example of standing, rather than social distance (see Chapter Three, Section Four). Despite that, the original writer determines to personalise it slightly by the deliberate use of the possessive adjective ي 'me' in سيدي 'my *sir*' as well as, later, the object pronoun ي in the relative clause الذي سبقني 'who preceded me'. However, the translator watered down such personalisation when he changed the relative clause الذي سبقني 'who preceded me' into a phrasal noun 'the previous citizen' without any reference to the writer/reader's presence. To reflect this, one can render the above extract into:

He said with forced politeness: "Pardon me sir. Isn't that the same fingerprint that matched the citizen who went in front of me?"

- e) Further, in the above extract, there is a misuse in the punctuation marks, viz. '(politely)' as well as capitalisation, i.e. 'pardon' and 'isn't'.

Example [13]:

أجاب الضابط وهو يرتدي ابتسامة تجمع بين التعالي والسخرية : نعم ... وماذا في ذلك ... بالتأكيد
تطابقت مع بصمته ... فهو الآخر متمرد .

*The officer smiled and answered (ironically) : "Yes, what about it?"..."
sure, it is resembled with his fingerprint" ... "He is contumacious, too."*

- a) Here, the translator unjustifiably put the adverb '*ironically*' into brackets as if the adverb had been added by the translator himself.
- b) An example of inconsistency in the use of the capital letters inside the quotation marks, viz. '*Yes*', '*sure*' and '*He*', can also be found in the translation of the above extract.
- c) An instance of omission can also be traced in the above extract in which the translator ignored the defined noun 'lit. *arrogance*', contenting himself with the noun 'lit. *sarcasm*' as if they were synonyms or near-synonyms. He could have opted for a combination of both, i.e. *arrogance and sarcasm*.
- d) Further, the ST material process, viz. أجاب الضابط وهو يرتدي ابتسامة تجمع بين التعالي والسخرية: نعم ... , underwent some distortion. Despite the transparency of the circumstantial of manner ... وهو يرتدي ابتسامة ... 'to wear a smile' to an English reader, the translator preferred to foreground it as another material process, laying more emphasis on it on the one hand, and producing a different mental image in the mind of the target reader on the other.

Concluding Remarks on First Translation:

Language: the translation exhibits seven instances of grammatical mistakes (examples 1, 2, 4, 5, 7, 8 and 9), one misspelling (example 7), two misuses of punctuation marks (examples 3 and 12), two instances of syntactic anomaly (examples 1 and 5), two misuses of connectors (examples 1 and 4), two examples of typos (examples 1 and 7) and two capitalisation misuses (examples 1 and 7).

Consistency: the translation does not show inconsistency in the use of language, the spelling of proper names, the transliteration of foreign words or the translation of key terms in the text. However, an instance of inconsistency can be detected, particularly in rendering a key sentence repeated in examples 9 and 10, i.e. إنه هو ... المتمرد ... خذوه. The translator, as discussed above, opted for different versions, namely: '*He is him... the contumacious... take him*' and '*It's him...the contumacious...Take him*', let alone the inconsistency in capitalisation in '*take*'.

Accuracy: the translation contains four examples of mistranslation (examples 2, 8, 9 and 10), two examples of omission (examples 11 and 13), seven examples of change in aspect (examples 1, 2, 7, 9, 10, 11 and 12) and many examples of shift in the register (examples 2, 3, 4, 7, 8, etc.).

Completeness: the translation exhibits one example of missing segment (example 6) that affects the completeness of the translation.

Comprehension: in example 7 and many other examples, the translator rendered the original word صاحب literally into '*chum*'. The writer of the original uses the word to refer forward and backward to the main character throughout the whole text. Opting for a literal rendering might strike the target reader as unusual. As stated earlier, to clarify the situation for his target readers, the translator could have opted for a functional translation, such as '*the defendant*' or, at least, for a footnote.

Strategy: the translation contains a number of errors related to local strategies, i.e. reasoned decisions (such as addition, omission, deviation, syntactic anomalies, lexical misuse, ignoring some stylistic features, changing the

register) concerning specific problems of grammar, punctuation, consistency, syntax, style, comprehension, accuracy and so on.

Style: a number of errors in rendering the salient stylistic features, such as parallelism (examples 1 and 3) and archaism in some lexical items (example 1) need to be reflected in the TT by adopting a style-based approach.

Presentation: the translator did not pay attention to word spacing in his rendering many times (examples 1, 2, 3, 4, 5, 7, 8, 9, 10, 11, 12 and 13), thereby affecting the physical presentation of the text.

In the light of the above-mentioned discussion, the first translation has proved in most of its parts neither accurate nor adequate. Further, it suffers from a great number of linguistic errors and consistency-related errors as well as stylistic deficiencies that need to be avoided by opting for another style-based translation, not to mention the strategic-related errors. Thus, it is not an adequate, competent translation.

Quality Statement for the Second Translation (English Native Speaker):

Example [1]:

يبتلعه المساء... فيوغل في أحشاء الصمت ... ومن ذا الذي يستطيع فرارا إذا عسعس الألم داخل النفس
... وتوغلت الأحزان في حنايا الفؤاد... يتآكل قلبه... تتساقط أشلاؤه... يتمزق صوته على حدود الزمان ولا
من مجيب ...

The night swallows him as he delves ever deeper into the heart of silence. Who can escape when pain settles within the self? Sadness, great sadness, penetrated into the depths of his heart, eroding it away. His limbs fall away one by one useless. His voice is ripped apart at the boundaries of time, yet no response comes.

- a) An instance of an inaccuracy can be found in the above extract in which the translator unjustifiably added a circumstantial of manner '*one by one useless*'. Such an addition undoubtedly builds up a mental picture different from that we may have without the added phrase '*one by one useless*'.
- b) Here, the translator succeeded in dealing with the marked collocation when he resisted the temptation to opt for an unmarked collocation, viz. '*wall of silence*' or '*a vow of silence*' and the like in his literal rendering of the marked collocation in أحشاء الصمت '*the intestines of silence*'. However, he ignored the formal structure in ومن ذا الذي which is supported by an archaic lexical item عسعس that has a religious connotation as well as the deliberate use of the rhyme س. Had the translator paid extra attention to these features, he could have produced a translation, such as '*who can, then, escape if the pain is densely settled inside the self and sadness penetrates the depths of the heart?*'.
- c) In order to express the mental picture that she has of the world around her, the original writer opts for certain processes and participants, and determines in advance which participants will act and which ones will be acted upon. Although the translator succeeded, to a considerable extent, in handling the components of the intransitivity networks, presenting equivalent processes and participants' roles, he was less successful in these clauses يتمزق صوته ... يتآكل قلبه when he changed the supervision material

process (i.e. the process just happens) into an intentional material process (i.e. the actor performs the action voluntarily). Such a careless change not only affects the presentation of the world experience around us and the mental picture that might be conjured up, but it also relays “a powerful discourse of a positive and decisive action” through granting the actor, i.e. sadness, a considerable power (cf. Hatim and Mason 1997: 150).

- d) The translator also failed to decipher the exact relation among the clauses in *ومن ذا الذي يستطيع فرارا إذا عسّس الألم داخل النفس وتوغلّت الأحزان داخل حنايا الفؤاد*, thereby producing separated clauses: *'Who can escape when pain settles within the self? Sadness, great sadness, penetrated into the depths of his heart'*. He could have resorted to including the two conditional clauses joined by *و* 'lit. and' to have one conditional clause as in *'... if the pain is settled inside the self, and penetrates ...'* (see above). Such a structural change triggered off another deviation in the following clauses and their relation with preceding clause. Although the relationship is presented implicitly in the ST, it is a cause-effect relation where there is an elliptical connector in the ST, viz. *حينها* or *عندها* that needs special treatment to maintain the relations among clauses intact.
- e) Here, the original writer avoids references to the text's receiver or to herself in her rhetorical question: *من ذا الذي يستطيع فرارا إذا عسّس الألم داخل النفس وتوغلّت الأحزان* in an attempt to distance herself from her readers. The translator, although he maintained such a social distance in almost all the clauses of the above extract, failed at the end when resorting to *'his'* in *'his heart'* in place of *'the heart'*, thereby personalising the tenor of discourse slightly by specifying what is referred to generally in the ST *القلب* *'the heart'* (for more details, see Chapter Three: Communicative Constraints).

Example [2]:

تقوم جاهلية القرن الحادي والعشرين بؤاد مشاعره وكرامته...بينما يتجمد القوم متفرجين على طقوس
صلب بقايا إنسانيته. أبعد هذا الموت موت آخر؟؟

*The ignorance of the twenty-first century is burying his feelings and
dignity while people stand frozen, observing the rituals that crucify the
remains of their humanity.*

"After this death, is there another?"

- a) The translator in the above example misinterpreted the possessive adjective
له 'his' in إنسانيته 'lit. *his humanity*' as it refers to the person whose feelings and
dignity are being buried. Such misinterpretation, which led to mistranslation,
changed the content and altered the message.
- b) Here, although the translator dealt successfully with the process types and
their participants' roles in the first clause, he made two errors in the second
clause when he failed to decipher the participants and their exact roles in the
process, creating a misleading as well as inaccurate mental picture. From a
Hallidayan transitivity point of view (for more details, see Chapter Four,
Section Four) the source extract can be understood either as one clause with
a material process with a relational process function:
- [actor: القوم + verb of doing (supervention) with a relational function:
[متفرجين على طقوس صلب بقايا إنسانيته: circumstantial (manner) + يتجمد]
- Or as two clauses:
- [actor: القوم + verb of doing (supervention): يتجمد],
 - [actor: القوم + verb of doing (intention): يتفرج على + goal: طقوس صلب بقايا إنسانيته].

In the TT, however, three clauses can be identified, viz. '*people stand frozen*',
'[*people*] *observe the rituals*' and '[*rituals*] *crucify the remains of their
humanity*'. As outlined earlier, the number of clauses is not an issue, but what
is of greater importance in studying the transitivity choices is to maintain an
accurate mental picture of the world around us through opting for "syntactic
correspondence which maps synonymous or quasi-synonymous meaning

across cultural boundaries” (Al-Rubai’i 1996: 103). The translator here made two errors. The first error occurred when he shifted the roles of the participants. The actor in the ST, i.e. *an unknown actor*, is no longer the actor of the material process in the translation; the actor of the process in the TT becomes *‘the rituals’*. Such a shift in the roles of the participants not only affected the mental picture, but influenced the coherence of the text as well. The second fundamental error occurred when he opted for *‘their’* in place of *‘his’*, thereby shifting the participants’ roles on the one hand, and building up a completely different mental picture.

Example [3]:

أين الملاذ؟؟ يريد أن يفتح جناحيه ويهرب من ظمئه .. ومن حدود مشاعره .. من عري أوجاعه ... يريد أن يخلق حيث لا أحد... لا أحد أبدا.

Where is the refuge? He wants to spread his wings and escape from his thirst, from the boundaries of his feelings, from the rawness of his pains; he yearns to soar where nobody is, nobody at all.

Here, in the translation of the above extract, a stylistic loss can be seen. Although the translator took into account stylistic features, such as the rhetorical question أين الملاذ, the parallel structures in من حدود مشاعره .. من عري أوجاعه and the repetition of من ظمئه.. أراد, i.e. *‘to want’*, in his rendering, he ignored the repetition of the lexical item أراد, i.e. *‘to want’*, in the parallel structures... يريد أن يخلق... يريد أن يفتح... Rather, he opted for the verb *‘yearn’*, i.e. an emotional verb of doing, charged with a great desire that mirrored the actor’s sufferings, rather than a neutral verb of doing *‘want’*. Such a stylistic loss (i.e. lexical repetition) could have been avoided if he had simply resorted to a neutral verb of doing, viz. *‘want’*.

Example [4]:

ووسط كل تلك البعثرة التي تنتابه ... لم يشعر بنفسه إلا وقضيب من النار الملتهبة يندفع من جوفه... فإذا به يفتح فاه حد التمزق ويصرخ ملء صوته متقيئاً بكلمة واحدة : لا ...

In the midst of the disorder that has beset him, he has not felt himself unless a shaft of burning fire burst forth out of his belly. All of a

sudden, he opens his mouth as wide as he can unleashing a shout, his voice full, projecting one word: NO!!!(4)

- a) A grammatical mistake can be identified in the translation, viz. *'unlashing'* after the modal verb *'can'*.
- b) In this example, the translator, being affected by the draft done by the first translator, decided to use the connector *'unless'* without trying to decipher the relationship between the main clause and the subordinate clause, resorting to the connector *'unless'*, which changed the relationship between the related clauses. As discussed in the quality statement for the first translation, such a couplet in the ST, i.e. ... ولم ... وإلا ... can be translated into *'not ... until'*.
- c) Further, the exaggeration created by expressions such as *ملء صوته* and *حد التمزق* is lost here. As discussed in the quality statement for the first translation, such a significant loss would have been minimised if the translator had resorted to expressions such as *'so wide that it gets torn'* and *'at the top of his voice/shout yourself hoarse'*.

Example [5]:

وما كاد يغلق فمه ويبتلع الفضاء صوته ... حتى وجد نفسه محاطا بآلاف المسلحين .. ببذلاتهم العسكرية
وملامحهم الجافة جفاف الصحارى ... ترافقهم في هذا الحصار الكلاب البوليسية الضخمة ... تمهيدا
لاقتياده إلى (هناك).

It was no sooner than he closed his mouth—the void swallowing his voice—he found himself surrounded by thousands of armed personnel in military uniforms, their features dry—the dryness of the desert. In this siege, they were accompanied by huge police dogs leading the way to take him “there”.

In the above example, the translator, being affected by the ST and his familiarity with its structure, did not take into account the target language's stylistic preferences when dealing with the simile in the ST *ملامحهم الجافة جفاف الصحارى* 'lit. *their dry features [are like] the dryness of the desert'*. Here, it is worth noting that the simile in the above example is an emphasising simile *'tashbīh mu'akkid'* which is presented

without a comparison marker (i.e. the article used to draw a comparison between the topic and vehicle). In English, however, apart from the 'compressed simile' (i.e. a simile in which the information is condensed into a two-word lexeme, such as '*U-shaped movement*'), the simile should have a comparison marker, such as '*like*', '*as*', etc. The translator could have opted for a translation like '*their features are as dry as the dryness of the desert*' had he determined to maintain the simile in the TT, or any idiomatic expression that would reflect the same mental image on the one hand, and would be stylistically accepted by the TL reader on the other.

Example [6]:

وضبعوا على عينيه منديلا احكموه جيدا لكي لا يرى ... وبقيد معصماه... وألصق شريط عريض فوق فمه
... ومضوا به إلى (هناك).

They covered his eyes with a handkerchief tying it tightly to prevent him from seeing anything. They shackled his wrists, placed a wide piece of tape over his mouth, and took him 'there'.

- a) In the above example, the original writer, in an attempt to invoke different imaginations in the mind of the reader on the one hand, and to adopt a neutral tone, on the other, opts for a circular pattern of an active voice and passive voice, which is supported by parallel structures as well as the deictic word 'هناك' 'lit. *there*'. Here, it is worth noting that the translator succeeded in dealing with the deictic word. As a deictic word, '*there*' refers to an assumed location in the mind of the speaker/writer, which is different from '*there*' in the mind of hearer/reader on the one hand, and invokes different memories and/or imaginations on the other. So, it is "an open invitation to every reader in every location on the earth to enliven this moment of [there-ness]" (Ghazala 2011: 59). Despite that, the translator failed to deal with the other stylistic features. Had the translator taken into account such stylistic features, he could have produced a version that would reflect the tone of voice and attitude, parallel structures and the deictic word '*there*' at once, as in:

They covered his eyes with a handkerchief; they tied it so tight that he couldn't see anything. His wrists were shackled; his mouth was covered with a wide piece of tape. They took him 'there'.

- b) Further, the ST actors of the material processes in *أُلصق شريط* and *قُيد معصماه* can be anyone, so it is another invitation sent out by the original writer to invoke different images and memories in the mind of the reader. However, such an open invitation sent out by the original writer was completely lost when the translator determined the actor of both material clauses, viz. *'they'*. Cognitively speaking, passive and active voices in transitivity choices are not identical. Rather, they have different functions, effects and reflect different points of view and ideologies (cf. Ghazala 2011: 168).

Example [7]:

و(هناك) قام أحدهم بنزع القيود التي كانت على حواسه ... فتح عينيه ليجد نفسه في مكتب فاخر يشغله ضابط ... تتشاجر الشرائط على كتفه لتجد مكانا كافيا لها... و هنالك من هو مثله انتزعت قيوده قبل صاحبنا بدقائق فقط ...

And "there" one of them removed the shackles which were placed on his senses. He opened his eyes to find himself in a luxurious office with an officer engaging him—an officer whose stripes were fighting to find a place for themselves on his shoulder. And "there" there was a person like him whose shackles were taken off just minutes before our friend's.

- a) There is a syntactic anomaly resulting from using the pronoun *'him'* to refer to an office *'he opened his eyes to find himself in a luxurious office with an officer engaging him — an officer whose stripes were fighting to find a place for themselves on his shoulder'*. Had the translator paid special attention to structuring his rendering, he could have produced a rendering like *'he opened his eyes to find himself in a luxurious office occupied by an officer whose stripes were fighting to find a place for themselves on his shoulder'*.
- b) The change in aspect from a past perfect tense in the ST, expressed by *التي كانت* (i.e. first the restraints had covered his senses, and then one of

them removed the restraints) and ... انتزعت قيوده (i.e. first the restraints of someone else had been removed, and then the restraints of the main character were removed), to a simple past tense in the TT, expressed by '*were placed*' and '*were taken off*' does produce a change in time reference, affecting the pragmatic communicative effect, in that the emphasis in the ST is on the sequence of events, whereas in the TT the emphasis is put on the completion of actions.

Example [8]:

قام أحدهم بطلي إبهامه بسائل قاتم لزج ثم نزع يده والصقها على ورقة بيضاء واخذ يضغط عليها ويحركها يمينا ويسارا حتى حصل على صورة كاملة لبصمته...

One of them dipped our friend's thumb in a dark sticky liquid, then lifted his hand and stuck it on a blank piece of paper. He started pressing on our friend's thumb moving it to the right and left until he got a complete image of his fingerprint.

In the translation of this extract, the translator, to a certain degree, succeeded in offering an equivalent text that effectively reflects the variables of register, the language function, the lexical choices, the verb aspects and so on.

Example [9]:

في هذه الأثناء كان الضابط ذو الشرائط الكثيرة ... يطابق بصمة المواطن الذي سبق صاحبنا إلى (هناك) مع بصمة كبيرة تحتل وحدها ... صفحة من الورق المقوى وقد كُثِرت حتى أضحت واضحة تماما بكل تضاريسها... صاح الضابط بأحد العساكر مشيرا إلى المواطن ... (انه هو... المتمرد ... خذوه) .

Meanwhile, the officer with a multitude of stripes compared the fingerprint of the citizen who had preceded our friend "there", to a huge fingerprint that, by itself, took up an entire piece of cardboard. It had been magnified until all of its features had been rendered completely clear. The officer shouted to one of the enlisted men, pointing to the citizen "It's him, it's the insubordinate, take him".

- a) An instance of an inaccuracy in the translation of the above extract can be detected where the translator failed to distinguish between صاح بـ, i.e. with a

view to scolding somebody, and صاح ل, i.e. with a view to drawing somebody's attention and thereby opted for '*shouted to*', instead of '*shouted at*'.

- b) In this example, particularly in the first sentence, the change in aspect from a past progressive in the ST, expressed by كان ... يطابق, to a simple past tense in the TT, does produce a change in time reference and continuity, thereby affecting the pragmatic communicative effect, in that the emphasis in the ST is on the continuity of the action in a specific period of time, whereas the emphasis in the TT is put on its completion.

Example [10]:

ثم التفت إلى صاحبنا ... وسحب رسم بصمته الذي كان قد جف ... وطابقه مع نفس البصمة المكبرة
... وعاد يقول : (انه هو...المتنرد... خذوه)...

Then, the officer turned to our friend and pulled up the depiction of his fingerprint which had dried in order to compare it to the magnified fingerprint. Once again, he stated, "It's him, it's the insubordinate, take him".

The translator, to a certain degree, succeeded in offering an equivalent text that effectively reflects the variables of register, the language function, the verb aspect, the emphasis used in the original in the form of the particle إِنَّ and so on. However, there is a minor deviation in the relationship between the second sentence and the third sentence. In the original extract, there is no time lapse between the two material processes سحب رسم بصمته ... وطابقه 'he pulled up the depiction of his fingerprint ... and compared it', whereas in the TT, the psychological speed of events was slowed down when the translator opted for '*in order to compare it ...*' — such a comparison, according to the TT, can be after a minute, one hour, one day, etc. or it might be completely ignored later.

Example [11]:

وإذا بالعسكري يندفع إليه منقضا ... كما لو أن صاحبنا سبق وصفه... انتابته الدهشة والحيرة في آن واحد معا ...

Suddenly a soldier rushed toward him, as if our friend had just slapped him. Our friend's feelings were a mixture of amazement and confusion all at once.

An instance of omission can be traced in the translation of the extract above in which the adverb **منقضاً** was completely ignored by the translator. Such an omission undoubtedly affects the message, creating a mental image different from that conjured up in the mind of the original reader. As stated in the quality statement for the first translation, the translator could have opted for idiomatic expressions, such as *'to rush headlong down'* or *'to rush madly down'* to be accurate in his rendering.

Example [12]:

قال للضابط بتأدب مفتعل : عفوا يا سيدي ... ألم تتطابق ذات البصمة مع المواطن الذي سبقني ...
He said to the officer feigned politeness: "pardon me sir, didn't that same fingerprint match that of the citizen before me?"

- a) Here, there is an error in the use of punctuation marks and capitalisation: the translator opened the quotation marks, but carelessly forgot to close them on the one hand, and started the quoted speech with a small letter on the other.
- b) Also, a grammatical mistake, or a typographical error, can be detected in the translation of the circumstantial of manner **بتأدب مفتعل** as it needs the preposition *'with'* to be inserted before *'feigned politeness'*.

Example [13]:

أجاب الضابط وهو يرتدي ابتسامة تجمع بين التعالي والسخرية: نعم ... وماذا في ذلك ... بالتأكيد تطابقت مع بصمته ... فهو الآخر متمرد.
The officer answered, wearing a smile simultaneously imbued with arrogance and sarcasm: "Yes, what about it?!? It absolutely matched his fingerprint, as he too is an insubordinate".

Here is an example of a radical change in the relationship between the sentences connected by the connector **ف** in the ST. In the original text, the preceding sentence is the reason, while the following sentence is the result. However, the translator used the connector *'as'*, thereby changing the relationship fundamentally. This may be due to the variety of functions that can be performed by the article **ف** in Arabic. It can

be used 1. to show immediate succession, 2. to connect two clauses having a cause-effect relationship, 3. to demarcate the sentence borders, 4. in a conditional clause in certain cases, and 5. with some articles such as ف, أما ... ف, etc.

Concluding Remarks on Second Translation:

Language: the translation contains two instances of grammatical mistakes (examples 4 and 12), one misuse of punctuation marks (example 12) and one capitalisation misuse (example 12).

Consistency: the translation exhibits no example of inconsistency in the use of language, the spelling of proper names, the transliteration of foreign words or the translation of the key sentence repeated in example 9 and 10, i.e. إنه هو... المتمرد ... خذوه.

Accuracy: the translation contains three examples of mistranslation (examples 2, 7 and 9), one example of omission (example 11) one example of addition (example 1), two misuses of connectors (examples 1 and 13), two examples of change in aspect (examples 7 and 9) and many examples of shift in the register (examples 1, 2, 6, etc.).

Completeness: the translation exhibits no example of any missing segment.

Comprehension: in example 7 and many other examples, the translator rendered the original word صاحب literally into 'friend'. The original writer uses the word to refer forward and backward to the main character throughout the whole text. Opting for a literal rendering may strike the target reader as unusual.

Strategy: as shown in the above discussion, the translation contains a number of errors related to local strategies, i.e. reasoned decisions (such as addition, omission, deviation, lexical misuse, ignoring some stylistic features, changing the register, etc.) concerning specific problems of grammar, punctuation, syntax, style, comprehension and accuracy.

Style: a number of errors in rendering the salient stylistic features, such as the syntactic formality associated with an archaic lexical item (example 1), lexical repetition (example 3), exaggeration (example 4), the figurative language in the form of simile (example 5), and passive vs active voice (example 6), need to be reflected in the TT by adopting a style-based approach.

Presentation: no instance of error in the text presentation, such as spacing, indentation, margins, text formatting, bolding, underlining, font page, font size, etc. is detected.

In the light of the above-mentioned discussion, the second translation, although it is better than the first translation, has proved in most of its parts neither accurate nor adequate. It suffers from a great number of linguistic errors that need to be corrected as well as stylistic deficiencies that need to be avoided by opting for another style-based translation, not to mention the strategic-related errors. Thus, it is not a competent translation.

Text Two: (ع) غرام السيدة 'The Passion of Lady A' by Karīm 'Abid

Background:

This text was written by Karīm 'Abid, an Iraqi storyteller who has written several books of poetry and collections of short stories. He lived in Lebanon until 1982 when he moved to Syria and published many pieces of fiction as well as articles for various local newspapers. He has been living in London since 1995.

The story (ع) غرام السيدة *Gharām al-Sayyidah 'Aīn 'The Passion of Lady A'* was published in 1993 in a collection of short stories under the title عزف عود بغدادی *'Azif 'ūd Baghdādī 'Plucking a Baghdadi Lute'*. The text is an extract from the beginning of the story. The story itself is set in scenes, taking its theme and details from realistic situations with the aim of influencing the reader who is part of, and indeed victim of, society and its malevolent constraints. The story is not a romantic one, as the title may suggest. It describes the suffering of an unnamed woman living in a conservative society. She represents the women in her society who suffer badly from the restrictions imposed on them, depriving them of their basic rights, such as love. Society tells them what to do and what not to do, irrespective of their opinion and attitude. None of the characters presented undergo any change or development throughout the story. The writer portrays the main character, Lady A, as a complicated person who does not know exactly what she wants and is caught up in a train of thought and feelings that she cannot understand. She has been waiting for a man, a different man to pass by, to follow her, or at times to be her teacher in class, but not a bewildered, hesitant man. However, sometimes her desire to watch people falling in love with her is stronger than her desire to be in love with them. As a typical woman of a conservative society, she is paralysed by fear and worries, similar to those of her father, that cross her mind from time to time for reasons she does not understand.

Although the main function of the language is referential, with the use of the occasional flash-back mechanism, the writer pays particular attention to the selection of the language and stylistic elements, thereby injecting his language with a poetic flavour that needs special treatment by the translator.

	Source Text	First Translation: The Passion of Mrs. (A)	Second Translation: The Passion of Lady A
1	في شقتها الفخمة الهادئة، عندما كانت السيدة (ع) تتوقع مروره، شعرت بأن الشرفة على وشك أن تنهدَّ بها وتهمر على أشجار الرصيف المجاور، لكنها تماسكت على الكرسي.	Mrs. (A) was sitting at the terrace of her luxurious flat. She was expecting him to pass, she shivered strongly to extend that she felt the terrace would collapse, but she managed to control herself.	In her grand, stately apartment, while Lady A was waiting for her passer-by, it seemed to her that the balcony was going to collapse and rain down on the trees lining the neighborhood sidewalk. But she pulled herself together in the chair.
2	أرادت أن تنهض دون أن تكون راغبة بذلك .. مثل هذه المشاعر الخفية لم تكن غريبة عليها، بل ظلت تنتابها بين وقت وآخر منذ عشر سنوات. تنخلص منها لفترات معينة عندما لا تراه إلا بالمصادفة مرةً أو مرتين في السنة ..	The woman was a subject of those feelings of inner disturbance for ten years. Yet, sometimes she experienced peace of mind if she saw him only once or twice a week by accident.	She wanted to get up, without really wanting that. This kind of hidden feelings were no stranger to her. In fact, they occurred to her now and again these last ten years. She was clear of them for a few moments when didn't see him, except unexpectedly one or twice in a week.
3	في خريف قديم عندما كانت هي وأختها بفستانين أخضرين فاتحين تتمشيان على الرصيف الطويل كعادتهما المسائية، لم تكن الأنسة (ع) وهي تكلم أختها عن أيامها الأولى في الجامعة، بأن رجلاً ما كان في سيارة تكسي عابرة دفعه حظه العائر أن يلتفت فيراهما حيث انخطفت روحه بذلك المساء الأخضر الملائكي، فطلب من سائق التوكسي أن يتوقف ..	The last autumn, Miss A and her sister were wearing green dresses and they walking on the pavement as it was their habit every night. They were having a conversation about Miss A's first days at the days at the university. Miss A was not aware that she was paid a special attention by an unlucky man who saw her by accident through the window of a taxi. That man was fascinated by her, hence, he asked the taxi driver to stop....	Last fall, when she and her sister were wearing green dresses, they started their walk along the long lane, as was their custom evenings. The young lady A and she, while talking about her sister's first days at the university, were unaware of some man in a passing taxi driving away, unfortunately, turning back to see the two of them, snatching away his soul on that evening, like two green angels. He asked the taxi driver to stop.
4	نزل الرجل من دون أن يعرف عواقب هذه النزوة، فكّر لو أن هذه الأمسية الخضراء لا تنتهي، لو أنه ظل هكذا مغموراً بهذه المفاجأة الملائكية، اللحظة التي لا مثيل لها، شعر بأنه أصبح شفافاً وخفيفاً كأنه موجود وغير موجود ..	He got off the taxi although there was nothing in his mind. He felt that the green dressed lady was an angel and he was enchanted awing to her magic spell.	The man got down, not knowing what the consequences of his sudden impulse would be. He thought, if this green evening would not end! If he could stay like this undetected by these unexpected angels! in this moment unlike any other. He was sure he would awake feathery and light, as if he was here, or not here.
5	ظَلَّت الفتاتان الملائكيتان تسيران أمامه من دون أن يرى وجهيهما، كانتا عايتين ورشيقتين ومثيرتين لكن لم يكن هذا قصده، كان في حالة من لذة غريبة لم يكن يفهم كتبها .	He followed the two slim, splendid ladies, unaware of himself. Although he didn't see their faces, his heart was filled with mysterious pleasure.	The two lady angels kept walking in front of him, without him being able to see their faces. They were graceful, stimulating, but this was not his aim. He was in a strange pleasure he couldn't grasp completely.
6	لم يكن يُريد التفكير بشيء محدد، فقد سحره المشهد ولكن حين استدارتا عائدتين تنفس الرجل الصعداء، وربما همَّهم بكلام لم يعد يتذكره .	He followed them for sometime, and it was heaven for him when they turned their faces to return.	He didn't want to think of anything in particular. The vision had intoxicated him. But when they turned around to go back, the man sighed deeply. He may have

			mumbled some words he couldn't recall later.
7	<p>لم يكن منتبهاً لحالته. الذي أربكه هو أن حضور (ع) بعلوها وملامح وجهها الغريبة الجمال، شعرها الأسود واهتزاز وجودها وحركتها الفاتنة، ثم ضحكها الهادئة وهي تُكلم أختها الشقراء، كل ذلك كان يجب أن يدفعه للكلام معها لكن المشهد فاجأه خلخله بل ألغى وجوده وجعله لا شيء تقريباً ..</p>	<p>He lost self control on seeing her extra ordinary beautiful face, black hair, smooth movement, and heard her laughing loudly with her blonde sister. In the normal cases, these attractions motivate any man to talk to the lady, however, that unlucky man was very confused to extend that he didn't feel existence his at all.</p>	<p>He wasn't aware of his condition. What muddled him was the lady's height, good looks, attractive face, and beauty, her enticing presence and seductive walk. Then she laughed quietly while chatting with her fair sister. All of that would have to push a man to talk with her, but seeing her suddenly disjointed him, shook off his being and made him almost disappear.</p>
8	<p>عندما عادت الفتاتان إلى البيت لم تكن الأنسة (ع) تعرف ما حدث للرجل. كانت وهي تغتر ثيابها وحيدة تفكر بطيلة قسم اللغة الفرنسية، في لم تجد فهم من يثير إهتمامها على عكس ما كانت تتوقع قبيل دخول الجامعة. في منذ الأيام الأولى لم تجد كل ما توقعته عن الحياة الجامعية، وكل أحاديث رفيقاتها عن سنوات الجامعة بدا لها مبالغ فيه. لذلك لم تعد تشغل بالها بتلك الأوهام.</p>	<p>Miss A returned to her home. She wasn't aware of the man, but rather she dedicated her thoughts to the male students at the French Language Department. She was disappointed because she didn't find an interesting man among them. She didn't find anything special about the university life and she thought that her friends were exaggerating facts about that episode of life.</p>	<p>The two ladies returned to the house. Miss A did not know what happened with the man. She changed her clothes and concentrated on thinking about the male students in the French Department. She hadn't found any of them who could rouse her interest, which was the opposite of how she felt before she went to the university. Since the first days, she hadn't found everything that was happening in university life, and everything her girlfriends had talked about, about the university years, but it occurred to her that they were exaggerating. Because of that, she didn't fixate her attention on these fantasies.</p>
9	<p>كانت في قرارة نفسها تنتظر أمراً ما، رجلاً مختلفاً، قالت مرات عديدة وهي في حمى أنوثتها: لا بد أن يظهر ذات يوم. لقد رؤضت مشاعرها على هذا الانتظار الغامض.</p>	<p>She was still waiting for the man who would be able to satisfy her womanhood. She didn't get tired of waiting because she was sure that it was only a matter of time but she had no doubt that he would come.</p>	<p>She was convinced inside that she was waiting for something, a man who was different, she said many times. She guarded it in her womanhood, that definitely one day he would appear. She reined in her feelings with this hidden vigil.</p>
10	<p>وفي غمرة هذه الهواجس، لم يكن يتأثر البلبلة في داخلها سوى نصائح أبها المقتضية وقلقه الكبير الذي لا تخفيه عيناه الملتبستان لأسباب لم تستطع فهمها، ظلت تحاول دائماً أن تُفهمه أنها تحبه كما لا تحب أحداً.</p>	<p>The long waiting didn't spoil her life; in fact it was her father who did so. According to her his worries about her were not justified. Yet, she kept no effort showing him exceptional love and affection.</p>	<p>Caught up in these thoughts, no concerns crept into her, except for off the cuff lectures from her father, and the intricate worries he hid from her, which she could see in his eyes, stirred up from reasons she could not understand. She kept trying to make him see that she loved him as she loved no one else.</p>

Quality Statement for the First Translation (Arabic Native Speaker):

Example [1]:

في شقتها الفخمة الهادئة، عندما كانت السيدة (ع) تتوقع مروره، شعرت بأن الشرفة على وشك أن تنهدّ بها وتنهمر على أشجار الرصيف المجاور، لكنها تماسكت على الكرسي.

Mrs. (A) was sitting at the terrace of her luxurious flat. She was expecting him to pass, she shivered strongly to extend that she felt the terrace would collapse, but she managed to control herself.

- a) In this example, particularly in '*sitting at the terrace*', a grammatical mistake was made when the translator opted for the preposition '*at*' instead of '*on*'.
- b) Also, an example of inconsistency in the use of punctuation marks can be detected where the translator put the letter '*A*' between two brackets in this example only. It is worth mentioning that using brackets like this in English is incorrect, but is very common among inexperienced Arabic translators.
- c) Here, there is an example of an unjustified omission, viz. وتنهمر على أشجار الرصيف المجاور '*rain down on the trees of the neighbouring pavement*'. The stylistic feature in the form of a marked collocation in which the original writer treats the lexical item شرفة '*the balcony*' as if it were drops of rain when he deliberately opts for the verb تنهمر '*to rain down*' was lost when the translator, unfortunately, resorted to omitting the whole phrase.
- d) An instance of a mistake in the selection of the lexical items can also be detected in the above example. The translator unjustifiably changed the verb شعر '*to feel*' into '*to shiver strongly to extend that she felt*', thereby building a different mental image in the mind of the target reader.
- e) From a textual viewpoint, the translator made a radical change in the structure of the original extract: the emphasis on the main verb in شعرت '*she felt*' was completely lost when the translator opted to delete the connector 'when' in ... عندما كانت السيدة (ع) تتوقع مروره، شعرت بأن الشرفة ... 'when' in ... عندما, thereby altering the choice and ordering of themes and rhemes made by the original writer. In this regard, Hall (2008: 173) stresses that "the notions of theme and rheme can be used to account for acceptability, rather than grammaticality, of a

given text, and the choice and reordering of themes can make a great difference to the ease with which a reader understands and relates to a text". Stylistically speaking, the pace of happenings was slowed down when the translator resorted to disconnecting the action processes by using separate sentences. Here, the acts, after having been demarcated from one another, were presented as independent sentences in the TT, thereby generating a feeling that there is probably a time lapse between the events. In this regard, Shen (1987: 185) writes,

the association between syntax and pace tends to come to the fore in the presentation of a sequence of happenings. The different ways in which the syntactic units are connected (say, whether subordinated (one to another) or coordinated (with or without punctuation in between)) seem frequently to have a role to play in determining the pace of the processes involved.

Example [2]:

أرادت أن تهض دون أن تكون راغبة بذلك .. مثل هذه المشاعر الخفية لم تكن غريبة عليها، بل ظلت تنتابها بين وقت وآخر منذ عشر سنوات. تتخلص منها لفترات معينة عندما لا تراه إلا بالمصادفة مرةً أو مرتين في السنة ..

The woman was a subject of those feelings of inner disturbance for ten years. Yet, sometimes she experienced peace of mind if she saw him only once or twice a week by accident.

- a) In this example, the translator made a grammatical mistake when he used a simple past tense, expressed by 'was' along with the adverbial time 'for ten years', instead of a present perfect tense — he could have changed 'for ten years' into 'ten years ago' or 'last ten years' to avoid such a clash. Further, another grammatical mistake in the use of the *if*-clause can be detected: 'would' needs to be used in the main clause as in 'Yet, sometimes she would experience peace of mind if she saw him only once or twice a week by accident'.
- b) An instance of changing the contents can be detected in the above example, where the translator changed 'year' into 'week'.

- c) The translation also exhibits examples of omission, viz. أرادت أن تهض دون أن بل ظلت *'she wanted to get up, without willing to do so'* and تكون رغبة بذلك *'rather, they [the hidden feelings] occurred to her from time to time the last ten years'*. Such omissions are unjustified. They are unjustified, first, because there is no obvious reason why the translator should opt for such a local strategy, i.e. omission, and secondly, because such an omission cannot be recovered in the TT, thereby leading to loss in the semantic, pragmatic, stylistic, semiotic and textual aspects of meaning. Omission can be justified when the element/expression/clause is not important to the development of the text and omitting it does not harm the author's intention or alter the text-type focus, but, on the contrary, retaining it in the TT might complicate the structure and strike the TL receptor as unusual. Another reason for omitting certain elements is to maintain a desired level of naturalness that requires the translator to coordinate "obligatory and optional information through the choices of explicit or implicit expression" (Trotter 2000: 199). Omission can also be justified "when the original is describing a certain setting that belongs to the target culture" (Al-Bainy 2002: 129). At times, omission is justified when "the item in question is culture specific and will be, if translated, of no relevance to the target readers" (Ibid: 44).
- d) The translator, after having omitted some parts of the extract, opted for restructuring the rest of the extract as well as re-demarcating the borders of the sentences, thereby producing a mental image completely different from that conjured up in the mind of the original reader. Further, such a change in the structure of the second sentence, i.e. مثل هذه المشاعر لم تكن غريبة عليها *'such feelings were not odd to her'* in which the translator laid more emphasis on *'the woman'* by thematising it, did alter the topical focus.

Example [3]:

في خريف قديم عندما كانت هي وأختها بفستانين أخضرين فاتحين تمشيان على الرصيف الطويل كعادتهما المسائية، لم تكن الأنسة (ع) وهي تُكَلِّم أختها عن أيامها الأولى في الجامعة، بأن رجلاً ما كان في سيارة تكسي عابرة دفعه حظه العائر أن يلتفت فيراهما حيث انخطفت روحه بذلك المساء الأخضر الملائكي، فطلب من سائق التوكسي أن يتوقف ..

The last autumn, Miss A and her sister were wearing green dresses and they walking on the pavement as it was their habit every night. They were having a conversation about Miss A's first days at the days at the university. Miss A was not aware that she was paid a special attention by an unlucky man who saw her by accident through the window of a taxi. That man was fascinated by her, hence, he asked the taxi driver to stop....

- a) An example of a grammatical mistake can be seen, viz. '*and they walking ...*'. Another grammatical mistake can be found in '*she was paid a special attention*' where the translator preceded a non-countable noun '*attention*' by an indefinite article '*a*'.
- b) Examples of omission can also be detected in the above example. The translator deleted the adjective فاتح '*light*' in فستانين فاتحين and the adjective طويل '*long*' in الرصيف الطويل. Such omissions, although they are minor, affect the details produced and considered important by the original writer in his text and influence the mental image slightly.

Example [4]:

نزل الرجل من دون أن يعرف عواقب هذه النزوة، فكّر لو أن هذه الأمسية الخضراء لا تنتهي، لو أنه ظل هكذا مغموراً بهذه المفاجأة الملائكية، اللحظة التي لا مثيل لها، شعر بأنه أصبح شفافاً وخفيفاً كأنه موجود وغير موجود ..

He got off the taxi although there was nothing in his mind. He felt that the green dressed lady was an angel and he was enchanted awing to her magic spell.

- a) An example of spelling mistake, or a typographical error, can be detected in the translation where the translator used '*awing to*' for '*owing to*'.
- b) The translation also contains an unjustified omission, viz. اللحظة التي لا مثيل لها. 'lit. *in such a unique moment, he felt that he became transparent and light as if he were there or not there*'.
- c) Further, the translation exhibits a number of major deviations. To start with, '*although there was nothing in his mind*' is not exactly what the original writer means by من دون أن يعرف عواقب هذه النزوة '*without knowing what the consequences of such a fancy/an impulse would be*'. Also, '*he felt*' does not convey what the original writer means by فكَر in such a context. Even worse, هذه الأمسية الخضراء '*this green evening*' is changed into '*the green dressed lady*', creating a message which is completely different from that of the original.
- d) In the above example, there is an example of parallelism لو أن هذه الامسية 'lit. *If this green evening had not ended*' and لو أنه ظل هكذا مغموراً 'lit. *if he had remained caught up ...*', and a lexical repetition in موجود 'lit. *there and not there*'. The translator, however, did not only fail to retain these stylistic features, but he also changed the content of the message and omitted segments of this short excerpt as well.

Example [5]:

ظَلَّتْ الفتاتان الملائكتيتان تسييران أمامه من دون أن يرى وجهيهما، كانتا عايتين ورشيقتين ومثيرتين لكن لم يكن هذا قصده، كان في حالة من لذة غريبة لم يكن يفهم كنهها.
He followed the two slim, splendid ladies, unaware of himself. Although he didn't see their faces, his heart was filled with mysterious pleasure.

- a) An instance of changing the contents can be detected in the above example, in which the translator changed '*... walking in front of him*' into '*he followed them*', thereby injecting the TT with deliberateness.

- b) The translation also contains a number of unjustified omissions, such as *لكن لم يكن هذا قصده* 'but this wasn't his aim'.
- c) Also, an instance of addition can be detected in the above example where the translator added 'unaware of himself'. However, this addition does not affect the message seriously; it may be argued that such an addition is a substitute for the deletion made by the translator, i.e. *لكن لم يكن هذا قصده* 'but this wasn't his aim'.
- d) A radical change in the structures of the original text can be identified where the translator, after having omitted some elements from the original, as mentioned above, re-marked the borders of the clauses/sentences, changing the relations between the clauses/sentences radically. The relation between the last two sentences and the preceding sentences in the original is a cause-effect one although it is implicitly presented. However, the translator failed to keep such a relation intact.
- e) In the above example, the suffix repetition that leads to the assonance in *الملائكتين* and *الفتاتان* and the assonance in *مثيرتين* and *رشيقتين*, *عايتين* despite the translator's attempt to provide us with alliteration in 'slim' and 'splendid' as compensation for such an inevitable loss in assonance. As for the combination of both assonance and alliteration in *لكن لم يكن هذا قصده*, he could have opted for 'but this was not his aim' as compensation for the lost assonance. The same holds true for *لم يكن يفهم كنهها*, which could be translated as 'he couldn't grasp its essence'.

Example [6]:

لم يكن يُريد التفكير بشيء محدد، فقد سحره المشهد ولكن حين استدارتا عائدتين تنفس الرجل الصعداء،
وربما همَّهم بكلام لم يعد يتذكره.

*He followed them for sometime, and it was heaven for him when they
turned their faces to return.*

- a) An instance of a typographical error, viz. 'sometime' for 'some time' can be seen in the above example.

- b) An example of omission can also be detected here where the translator unjustifiably deleted لم يكن يريد التفكير بشيء 'he didn't want to think of a particular thing'. The translator also deleted لم يعد يتذكره 'he mumbled some words he couldn't call to mind any more'.
- c) As far as the analysis of the mode is concerned, the striking feature in the above example is that the original writer does not use any reference to the writer/reader's presence; he opts for impersonalising his utterances in the above extract by referring to the third person pronoun as in يفهمه/لكنه/استدارتا/سحره/هو. Further, such impersonalisation is deepened when he deliberately resorts to a defined general reference, i.e. الرجل 'the man' in place of the third person pronoun. However, such an increase in the degree of impersonalisation is lost in the TT.
- d) As for the reflection of the language function in the TT, it seems that the original language function is mainly referential, i.e. focusing on the denotative content of the text, and its essential message, with emphasis on the poetic function in the use of the expression تنفس الصعداء, i.e. 'enjoy relief' or 'having a feeling of reassurance', whose elements collocate with each other very well. The translator, despite his deletion of some important elements as well as re-structuring others, maintained the referential function of the language with a slight loss in its poetic function. The impression given by this example and other examples is that the translator was completely out of his depth.

Example [7]:

لم يكن منتبهاً لحالته. الذي أربكه هو أن حضور (ع) يعلوها وملامح وجهها الغريبة الجمال، شعرها الأسود واهتزاز وجودها وحركتها الفاتنة، ثم ضحكاتها الهادئة وهي تُكَلِّم أختها الشقراء، كل ذلك كان يجب أن يدفعه للكلام معها لكن المشهد فاجأه خلخلة بل ألغى وجوده وجعله لا شيء تقريباً ..

He lost self control on seeing her extra ordinary beautiful face, black hair, smooth movement, and heard her laughing loudly with her blonde sister. In the normal cases, these attractions motivate any man to talk to the lady, however, that unlucky man was very confused to extend that he didn't feel existence his at all.

- a) Some parts of the translation lack cohesion and interrelatedness, in particular the last fragment of the above extract which does not seem to make sense: *'he didn't feel existence his at all'*.
- b) Here, when the translator opted for generalising the reference in his version, viz. *'any man'*, he deepened the degree of impersonalisation, thereby producing a mode of discourse different from that offered by the original writer.
- c) The effective means of expressing focus, specification and emphasis, which is used by the original writer, viz. ... الذي أربكه ..., is completely lost in the TT. Had the translator resorted to the *wh*-cleft, i.e. *'what muddled him was ...'*, such a focus, specification and emphasis could have been reflected in the TT.
- d) Also, two examples of unjustified addition, viz. *'unlucky man'* and *'in normal cases'* can be detected here.
- e) An example of a major deviation can also be traced in the above example. *'Laughing loudly'* is not ضحكة هادئة *'quiet laughter'* but the opposite. Such a change in the content of the message is associated with a radical change in the structure of ثم ضحكها الهادئة وهي تكلم أختها الشقراء *'then, her quiet laughter while talking to her blonde sister'*.
- f) Examples of omission can also be identified in the above example. The translator did not translate علوها *'her height'* or اهتزاز وجودها *'lit. the shaking of her existence'*. The second omission can perhaps be justified on the grounds that 1. it might strike the target reader as unusual, 2. it is peripheral to the content of the original message and 3. it can be recovered from the context and co-text.
- g) Here is an example of climax, i.e. arranging words, phrases, clauses according to their increasing importance (cf. Corbett 1971: 476). Such a stylistic feature was completely lost when the translator paid no attention to the arrangement of the clauses/sentences فاجأه خلخله بل ألغى وجوده وجعله لا شيء تقريبا in an order of increasing importance. What is more, such a style is accompanied by a deliberate omission of connectors, i.e. asyndeton, as

well as the lack of punctuation marks among these clauses/sentences. The omission of punctuation marks is on purpose; it is one of the rhetorical devices employed by the writer to “hasten psychologically the pace of the experience depicted” (Shen 1987: 186). Had the translator taken such stylistic features into account, he could have produced a rendering, such as *'But the sight surprised him ... rocked him ... rather obliterated his existence and made him almost nothing'*.

- h) As far as the original language function is concerned, it is poetic as it focuses on the message and the selection of language and stylistic elements (cf. Burton 1980: 175). However, as stated above, the language in the TT loses most of its stylistic elements, thereby affecting its poetic function.

Example [8]:

عندما عادت الفتاتان إلى البيت لم تكن الأنسة (ع) تعرف ما حدث للرجل. كانت وهي تغيّر ثيابها وحيدةً تفكر بطلبة قسم اللغة الفرنسية، فهي لم تجد فيهم من يثير إهتمامها على عكس ما كانت تتوقع قبيل دخول الجامعة. فهي منذ الأيام الأولى لم تجد كلَّ ما توقعته عن الحياة الجامعية، وكل أحاديث رفيقاتها عن سنوات الجامعة بدا لها مبالغ فيه. لذلك لم تعد تشغل بالها بتلك الأوهام .

Miss A returned to her home. She wasn't aware of the man, but rather she dedicated her thoughts to the male students at the French Language Department. She was disappointed because she didn't find an interesting man among them. She didn't find anything special about the university life and she thought that her friends were exaggerating facts about that episode of life.

- a) Here, the translator resorted to disconnecting the action processes by using two separate sentences: *'Miss A returned to her home. She wasn't aware of the man ...'*. As a result, the pace of events is slowed down. The original subordinate sentence is re-presented as two independent sentences in the TT, thereby generating a feeling that there is probably a time gap between the two events. By contrast, the translator, after having omitted the clause *'while she was changing her clothes'*, joined the two separate processes with the connector *'but'*, psychologically hastening the pace of

events. Such a change in the structures produces an inaccurate mental picture.

- b) An unjustified addition, viz. '*was disappointed*' can also be seen in the above example.
- c) The translation also contains a number of unjustified omission, such as على ... *'contrary to what she expected just before joining the university. Since the first days, she ...'* and لذلك لم تعد تشغل *'thus, she didn't busy herself any longer with such fantasies'*. Such omissions undoubtedly affect the imaginative world specifications the original writer tries to build up in the mind of his readers.

Example [9]:

كانت في قرارة نفسها تنتظر امراً ما، رجلاً مختلفاً، قالت مرات عديدة وهي في حى أنوثتها : لا بدّ أن يظهر ذات يوم. لقد رَوّضتُ مشاعرها على هذا الانتظار الغامض.

She was still waiting for the man who would be able to satisfy her womanhood. She didn't get tired of waiting because she was sure that it was only a matter of time but she had no doubt that he would come.

- a) The translation contains a number of unjustified omission, such as ما تنتظر امراً *'she waited for something'* and على هذا الانتظار الغامض *'she accustomed her feelings to this vague waiting'*.
- b) A radical change in the structure of the material process (i.e. actor + process of doing + goal in *'in her depth of her heart, she was waiting for something, a different man'*) and the saying process (i.e. sayer + process of saying + verbiage in *'she said many times, in the fever heat of her femininity ...'*) can be identified here. The translator joined the two processes to have an expanded material process, i.e. [actor: she + process of doing: was waiting + goal: the man] that includes

another material process, i.e. [actor: the man + process of doing: would be able to satisfy + goal: her womanhood]. Such a change offers an inaccurate mental image, affecting the original writer's intention and altering the topical focus, not to mention the change in the illocutionary force and the poetic function of language.

Example [10]:

وفي غمرة هذه الهواجس، لم يكن يتثير البلبلة في داخلها سوى نصائح أبيها المُقتضبة وقلقه الكبير الذي لا تُخفيه عيناه الملتبستان لأسبابٍ لم تستطع فهمها، ظلت تحاول دائماً أن تُقَيِّمَهُ أنها تحبُّه كما لا تحبُّ أحداً.

The long waiting didn't spoil her life; in fact it was her father who did so. According to her his worries about her were not justified. Yet, she kept no effort showing him exceptional love and affection.

A radical change in the meaning and structure of the above extract can be traced. The translator, unfortunately, did not pay any attention to the original writer's intention and idiosyncrasies, not to mention the poetic function of the original language. Had the translator taken these elements into account, he might have produced a rendering such as:

Caught up in a train of thought, no concerns crossed her mind apart from her father's few words of advice and his great worries that were reflected in his anxious eyes for reasons she couldn't understand. She had kept trying to make him understand that she loved him and she loved nobody else.

Concluding Remarks on First Translation:

Language: the translation contains three instances of grammatical mistakes (examples 1, 2 and 3), one misuse of punctuation marks (example 1), one spelling mistake (example 4) and one typographical error (example 6).

Consistency: the translation exhibits one example of inconsistency in the use of punctuation marks where the translator put the letter 'A' between two brackets in example 1 only.

Accuracy: the translation contains nine examples of omission (examples 1, 2, 3, 4, 5, 6, 7, 8 and 9) three examples of addition (examples 5, 7 and 8), one misuse of connectors (example 5), one mistake in the selection of the lexical items (example 1), three instances of changing the contents (examples 2, 5 and 10), two instances of major deviation (examples 4 and 7) and many examples of shift in the register (examples 6, 7, 9 and 10).

Completeness: apart from short omissions discussed above, the translation exhibits no example of any missing segment.

Comprehension: some parts of the translation (examples 7 and 9) lack cohesion and interrelatedness, and do not seem to make sense at all.

Strategy: as shown in the above discussion, the translation contains a number of errors related to local strategies, i.e. reasoned decisions (such as addition, omission, deviation, lexical misuse, ignoring some stylistic features, changing the register, etc.) concerning specific problems of grammar, punctuation, syntax, style, comprehension and accuracy.

Style: a number of errors in rendering the salient stylistic features, such as marked collocation (example 1), emphasis (examples 1 and 7), parallelism (example 4), suffix repetition (example 5), climax and asyndeton (example 7), and the figurative language in the form of assonance and alliteration (example 5), need to be reflected in the TT by adopting a style-based approach.

Presentation: no instance of error in the text presentation, such as spacing, indentation, margins, text formatting, bolding, underlining, font page, font size and the like is detected.

In the light of the above-mentioned discussion, the translation has proved in most of its parts neither accurate nor adequate. Further, it suffers from a great number of linguistic errors that need to be corrected as well as stylistic deficiencies that need to be avoided by opting for another style-based translation, not to mention the strategic-related errors. Thus, it is not an adequate, competent translation.

Quality Statement for the Second Translation (English Native Speaker):

Example [1]:

في شقتها الفخمة الهادئة، عندما كانت السيدة (ع) تتوقع مروره، شعرت بأن الشرفة على وشك أن تنهدّ بها وتنهد على أشجار الرصيف المجاور، لكنها تمالكّت على الكرسي.

In her grand, stately apartment, while Lady A was waiting for her passer-by, it seemed to her that the balcony was going to collapse and rain down on the trees lining the neighborhood sidewalk. But she pulled herself together in the chair.

- a) Here, the translator mistakenly changed the content of the message when opting for the deletion of the adjective هادئة 'quiet', and instead resorted to two adjectives which are synonyms, or near synonyms, viz. 'grand' and 'stately', but have different meanings from the original adjective هادئة.
- b) As for 'lit. she's expecting his passing by', it is presented in the original text vaguely in an attempt to invoke the readers and leave them to wonder about 'him'. However, in the translation, the translator failed to reflect such a characteristic. It would be better to say: 'expecting him to pass by', instead of the version offered by the translator: 'Lady A was waiting for her passer-by'.

Example [2]:

أرادت أن تنهض دون أن تكون راغبة بذلك .. مثل هذه المشاعر الخفية لم تكن غريبة عليها، بل ظلت تنتابها بين وقت وآخر منذ عشر سنوات. تتخلص منها لفترات معينة عندما لا تراه إلا بالمصادفة مرّة أو مرتين في السنة ..

She wanted to get up, without really wanting that. This kind of hidden feelings were no stranger to her. In fact, they occurred to her now and again these last ten years. She was clear of them for a few moments when didn't see him, except unexpectedly one or twice in a week (2).

- a) An example of a grammatical mistake can be detected in the above example where the translator, having become confused about the subject of the second sentence in the above example ('kind' or 'feelings'), mistakenly opted for 'were' instead of 'was'.
- b) Further, the translation contains a typographical error, viz. 'one' instead of 'once'.
- c) An instance of an inaccuracy can also be seen in the above example, in which the translator changed 'year' into 'week'.

Example [3]:

في خريف قديم عندما كانت هي وأختها بفستانين أخضرين فاتحين تتمشيان على الرصيف الطويل كعادتهما المسائية، لم تكن الأنسة (ع) وهي تُكَلِّم أختها عن أيامها الأولى في الجامعة، بأن رجلاً ما كان في سيارة تكسي عابرة دفعه حظه العائر أن يلتفت فيراهما حيث انخطفت روحه بذلك المساء الأخضر الملائكي، فطلب من سائق التوكسي أن يتوقف ..

Last fall, when she and her sister were wearing green dresses, they started their walk along the long lane, as was their custom evenings. The young lady A and she, while talking about her sister's first days at the university, were unaware of some man in a passing taxi driving away, unfortunately, turning back to see the two of them, snatching away his soul on that evening, like two green angels. He asked the taxi driver to stop.

- a) In the above example, the translator opted for 'Young lady A' as a translation for الأنسة ع whilst in the rest of his translation he used 'Miss A'.
- b) An example of minor omission can be traced in the translation of the above example where the translator unjustifiably deleted the adjective فاتح 'light'.
- c) The translator also failed to decipher the function of the use of the Arabic pronoun هي 'she' in ... وهي تُكَلِّم ..., and mistranslated it, thereby producing an awkward structure as if there were two characters.

Example [4]:

نزل الرجل من دون أن يعرف عواقب هذه النزوة، ففكر لو أن هذه الأمسية الخضراء لا تنتهي، لو أنه ظل هكذا مغموراً بهذه المفاجأة الملائكية، اللحظة التي لا مثيل لها، شعر بأنه أصبح شفافاً وخفيفاً كأنه موجود وغير موجود ..

The man got down, not knowing what the consequences of his sudden impulse would be. He thought, if this green evening would not end! If he could stay like this undetected by these unexpected angels! in this moment unlike any other. He was sure he would awake feathery and light, as if he was here, or not here.

- a) Here, in the above extract there is a combination of both misuse and inconsistency in the use of punctuation marks — the exclamation mark is followed by a capital letter 'If' in the first occurrence, but, later, it is followed by a small letter 'in'. Further, there is no need for a comma after the introductory verb 'thought' as long as the translator resorted to indirect speech. Also, the whole expression 'He thought if...' simply is not a well-formed structure in English, and needs radically recasting.
- b) There is also a minor grammatical mistake in the use of the adverb of place 'here' in the reported speech whose introductory verb is in the past tense 'was'. In such a case, the adverb of place 'here' should be changed into 'there' as in 'there, or not there'.
- c) An example of deviation in *المفاجئة الملائكية* *'if he had remained caught up in such an angelic (or great) surprise'* can be identified here. The translator mistakenly translated it into *'If he could stay like this undetected by these unexpected angels'*, conjuring up a different image in the mind of the target reader.
- d) As far as the original language function is concerned, it is poetic in so far as it focuses on the message and the selection of the language and stylistic elements (cf. Burton 1980: 175). However, the language in the TT loses most of its stylistic elements, thereby affecting its poetic function.

Example [5]:

ظَلَّتْ الفتاتان الملائكيتان تسيران أمامه من دون أن يرى وجهيهما، كانتا عايتين ورشيقتين ومثيرتين لكن لم يكن هذا قصده، كان في حالة من لذة غريبة لم يكن يفهم كنهها.

The two lady angels kept walking in front of him, without him being able to see their faces. They were graceful, stimulating, but this was not his aim. He was in a strange pleasure he couldn't grasp completely.

In the above example, the suffix repetition that leads to the assonance in عايتين, رشيقتين and مثيرتين and the assonance in الفتاتان and الملائكيتان is lost in the TT. As for the combination of both assonance and alliteration in لكن لم يكن هذا قصده, the translator utilised the sound '— s' in his rendering '*but this was not his aim*' as compensation for the lost assonance. However, had he done the same with لم يكن يفهم كنهها he could have produced a translation such as '*he couldn't grasp its essence*' to make up for the assonance and alliteration.

Example [6]:

لم يكن يُريد التفكير بشيء محدد، فقد سحره المشهد ولكن حين استدارتا عائدتين تنفس الرجل الصعداء، وربما همَّهم بكلام لم يعد يتذكره.

He didn't want to think of anything in particular. The vision had intoxicated him. But when they turned around to go back, the man sighed deeply. He may have mumbled some words he couldn't recall later.

- a) In the above example, the translator failed to reflect the connotative overtones, such as literariness and positiveness, associated with the lexical item سحر 'lit. to enchant'. Taking into account its literary, metaphorical and positive overtones, he could have suggested an expression such as '*captivate*' or '*send one into rapture*'.
- b) Further, the idiomatic expression تنفس الصعداء loses its metaphorical status as well as the positive overtone associated with the expression in the TT. To

minimise the loss, the translator could have opted for expressions such as 'enjoy relief' or 'having a feeling of reassurance' in which he would have retained its positive meaning.

- c) Despite that, the translator succeeded in dealing with the lexical item همهم when opting for a verb reflecting a similar phonic effect, i.e. 'mumble'. However, he paid no attention to assonance in كلام لم يعد يتذكره. He could have resorted to '... some words he couldn't call to mind any more' to minimise the loss.

Example [7]:

لم يكن منتبهاً لحالته. الذي أربكه هو أن حضور (ع) بعلوها وملامح وجهها الغريبة الجمال، شعرها الأسود واهتزاز وجودها وحركتها الفاتنة، ثم ضحكها الهادئة وهي تُكَلِّم أختها الشقراء، كل ذلك كان يجب أن يدفعه للكلام معها لكن المشهد فاجأه خلخله بل ألغى وجوده وجعله لا شيء تقريباً ..

He wasn't aware of his condition. What muddled him was the lady's height, good looks, attractive face, and beauty, her enticing presence and seductive walk. Then she laughed quietly while chatting with her fair sister. All of that would have to push a man to talk with her, but seeing her suddenly disjointed him, shook off his being and made him almost disappear.

- a) Here, the translator changed the relationship between the preceding sentence and the following one dramatically when opting for the connector 'then' in 'What muddled him was the lady's height, good looks, attractive face, and beauty, her enticing presence and seductive walk. Then she laughed quietly while chatting with her fair sister'. First, the action of laughing was excluded from what muddled him, and second, the sequence of the events was changed. He could have used the connector 'as well as' as in 'as well as her quiet laughter while she was chatting with her blonde sister'.
- b) The translation also exhibits an instance of omission, viz. 'her black hair'.
- c) The example of climax was completely lost in translation when the translator resorted to a non-functional translation, paying no attention to the arrangement of the clauses/sentences فاجأه خلخله بل ألغى وجوده وجعله لا شيء تقريباً in

an order of increasing importance. Further, such a style is accompanied by a deliberate omission of connectors, i.e. asyndeton, as well as the lack of punctuation marks among these clauses/sentences. Had the translator taken into account these stylistic features, he could have suggested a rendering, such as *'but the sight surprised him ... rocked him ... rather obliterated his existence and made him almost nothing'*. Also, the translator mistakenly used the verb *'disjoint'* in the active form which is an unacceptable use.

- d) Here, it is worth noting that the original writer does not use any reference to the writer/reader's presence; he opts for impersonalising his utterances in the above extract by referring to the third person pronoun throughout. However, the translator failed to keep such harmony in the use of the third person pronoun when opting for an undefined general reference *'man'*.

Example [8]:

عندما عادت الفتاتان إلى البيت لم تكن الأنسة (ع) تعرف ما حدث للرجل. كانت وهي تغير ثيابها وحيدة تفكر بطلبة قسم اللغة الفرنسية، فهي لم تجد فيهم من يثير إهتمامها على عكس ما كانت تتوقع قبيل دخول الجامعة. فهي منذ الأيام الأولى لم تجد كل ما توقعته عن الحياة الجامعية، وكل أحاديث رفيقاتها عن سنوات الجامعة بدا لها مبالغ فيه. لذلك لم تعد تشغل بالها بتلك الأوهام.

The two ladies returned to the house. Miss A did not know what happened with the man. She changed her clothes and concentrated on thinking about the male students in the French Department. She hadn't found any of them who could rouse her interest, which was the opposite of how she felt before she went to the university. Since the first days, she hadn't found everything that was happening in university life, and everything her girlfriends had talked about, about the university years, but it occurred to her that they were exaggerating. Because of that, she didn't fixate her attention on these fantasies.

- a) Here, the translator opted to disconnect the action processes by using two separate sentences. As a result, the pace of events is slowed down. The original subordinate sentence ... لم تكن ... عندما عادت is re-presented as two independent sentences in the TT, thereby generating a feeling that there is probably a time gap between the two events.

- b) In a similar vein, the change in aspect from a continuous past tense, expressed by *كانت وهي تغيّر* in the ST, to a simple past tense in the TT, does produce a change in time reference, affecting the pragmatic communicative effect, in that the emphasis in the ST is on the continuity of the action in a specific period of time, whereas in the TT the emphasis is put on its completion. Further, opting for the connector 'and' to connect the two events, as in '*she changed her clothes and concentrated on ...*' does slow down their pace, generating a time gap between the two events.
- c) Further, an instance of omission, viz. '*alone*', can be detected here.

Example [9]:

كانت في قرارة نفسها تنتظر أمراً ما، رجلاً مختلفاً، قالت مرات عديدة وهي في حى أنوثتها : لا بدّ أن يظهر ذات يوم. لقد رَوّضت مشاعرها على هذا الانتظار الغامض،

She was convinced inside that she was waiting for something, a man who was different, she said many times. She guarded it in her womanhood, that definitely one day he would appear. She reined in her feelings with this hidden vigil.

- a) Here is another instance of misuse of punctuation marks, as there is no need for a comma before *that*-clause. What is more, the clause '*she guarded it in her womanhood that ...*' does not make any obvious sense.
- b) In the original, the introductory clause *قالت مرات عديدة* 'lit. *she said many times*' is the main clause of the subordinate clause *لا بدّ أن يظهر ذات يوم* 'lit. *he would definitely appear one day*' while in the TT it becomes the introductory clause of a different clause, i.e. *كانت في قرارة نفسها تنتظر أمراً ما، رجلاً ما* 'lit. *she was convinced inside that she was waiting for something, a man who was different, she said many times*'. Re-arranging the semantic chunks in this way undoubtedly affects the meaning of the contents.

Concluding Remarks on Second Translation:

Language: the translation exhibits two instances of grammatical mistakes (examples 2 and 4), two misuses of punctuation marks (examples 4 and 9) and one typographical error (example 2).

Consistency: the translation contains one example of inconsistency where the translator opted for 'Young lady A' as a translation for الأنسة ع whilst in the rest of his translation he opted for 'Miss A'.

Accuracy: the translation contains four examples of omission (examples 1, 3, 7 and 8), one misuse of connectors (example 7), two mistakes in the selection of lexical items (examples 6 and 7), one instance of changing the contents (example 2), two instances of major deviation (examples 4 and 8) and one example of shift in the register (example 7).

Completeness: apart from short omissions discussed above, the translation exhibits no example of any missing segment.

Comprehension: some parts of the translation do not seem to make sense at all. For instance, in example 3, the translator's failure to decipher the function of the use of the Arabic pronoun هي in ... وهي تُكَلِّم, leads to an awkward structure.

Strategy: as shown in the above discussion, the translation exhibits a number of errors related to local strategies, i.e. reasoned decisions (such as omission, deviation, lexical misuse, ignoring some stylistic features, changing the register and the like) concerning specific problems of grammar, punctuation, syntax, style, comprehension, accuracy and so on.

Style: a number of errors in rendering the salient stylistic features, such as vagueness (example 1), suffix repetition (example 5), climax and asyndeton (example 7), and the figurative language in the form of assonance and alliteration (example 5), need to be reflected in the TT by adopting a style-based approach.

Presentation: no instance of error in the text presentation, such as spacing, indentation, margins, text formatting, bolding, underlining, font page, font size and the like is detected.

In the light of the above-mentioned discussion, the second translation, although it is better than the first translation, has also proved in most of its parts neither accurate nor adequate. It suffers from a great number of linguistic errors as well as stylistic deficiencies that need to be avoided by opting for another style-based translation, not to mention the strategic-related errors. Thus, it is not an adequate, competent translation.

6.3.2 Second Set

Method of Presentation of Analysis

Here, the proposed approach will be tested further. Prior to presenting the ST along with the first translation and the second translation, a short background to the ST and its author is given. This is then followed by an analysis of both translations. In the analysis of the texts in this set, first, the ST along with the first translation and the second translation is presented. Then, a structured discussion follows in an attempt to form a textual profile that can be consulted by the researcher (in the current study) and the person in charge of translation quality control in a real-life situation. The final version will be presented according to the textual profile constructed for each text segment, irrespective of the researcher's opinion. Whenever necessary, particularly in the event of unsettled issues, the final version is followed by the researcher's comments. These comments are presented here to show that the practice of translation quality is a never-ending activity, and differs from one person to another (according to his/her linguistic, translational and communicative competences as well as his/her background, skills and experience) and from one perspective to another (be it a translator, publisher, editor, target language reader, researcher and so on).

As noted earlier in this chapter, due to space and time limitations on the one hand, and since the same method of application will be followed throughout on the other, it is impractical to present the STs of this set in full due to their length. Therefore, the researcher settles for excerpts taken from the beginning and middle of the text, in particular those examples that suggest some sort of disagreement among the translators, revisers and TL selected readers. Also, in this set, each ST along with both its renderings is divided into smaller parts containing a sentence, or a group of related sentences, reflecting a complete idea. This is, as mentioned earlier in this chapter, to make the task of the analysis easier and enable the reader to follow the thread of argumentation more easily. As for the two translations which were sent to the native speakers to provide the researcher with their impressions, they are referred to henceforth as the 'final translation of both translators' and

'reviser's version'. However, when they were sent to the native speakers, they were named 'first translation' and 'second translation' respectively (see appendix 1). This is to avoid any connotation that might be associated with the word 'reviser'. The discussion of these unsettled issues, which follows the presentation of the ST along with the first translation and the second translation, will be presented as follows:

1. the source text;
2. the first translation;
3. the second translation;
4. the first translator's comments (if any);
5. the second translator's comments (if any);
6. the final translation of both translators;
7. the reviser's version;
8. the reviser's comments (if any);
9. the native speakers' impression;
10. the final version;
11. the researcher's comments (if any);
12. the suggested version.

Text Three: *'Groaning'* by 'Abdul-Rahmān al-Rubai'ī ذلك الأئين

Background:

The text is written by the leading Iraqi writer 'Abdul-Rahmān al-Rubai'ī. After studying painting in Baghdad, 'Abdul-Rahmān al-Rubai'ī worked as director of the Iraqi Cultural Centre in Beirut and Tunisia. His publications include *السيف والسفينة* *al-Saif wa al-Safīnah* 'The Sword and the Ship', a collection of short stories (1966), *الظل في الرأس* *al-Zil fī al-Ra'ās* 'The Shadow in the Head', a collection of short stories (1986), *الوشم* *al-Washim* 'The Tattoo', a novel (1972), *عيون في الحلم* *'Uyūn fī al-Hilim* 'Eyes in the Dream', a collection of short stories (1974), *ذاكرة المدينة* *Dhākirat al-Madinah* 'The Memory of the City', a collection of short stories (1975) among others.

The story *ذلك الأئين* *Dhālik al-Anīn* 'Groaning' was published in 1993 in a collection of short stories under the title *السومري* *al-Sūmarī* 'The Sumerian'. The text used in the current study comes from the first part of the story which is divided into two unrelated parts by the writer who numbers but does not name them. The first part is built on three dreams narrated by the main character. In the first dream, he was being chased by strange beasts with open jaws. The place was filled with rocks and pits. When he fell into one of them, he was surrounded by hooded men wielding axes trying to prevent him from getting out of the pit. In the second dream, he imagined himself in a large, cold and desolate room. On the bare floor, there was a nest of small snakes intertwined around one another because of the cold, but he was not afraid as he assured himself that they were just house snakes. However, his calm turned into panic when he saw a large spider. The spider in the dream was so large that it survived the attack with the hammer until it finally breathed its last. In his third dream, somebody opened fire on him and killed him, while his partner was screaming for help, but her screams resounded in vain through the valley before them. It is clear that the story embodies the main character's sufferings that are reflected clearly in his dreams, or more accurately, his nightmares. These three dreams may be understood as implicit references to the sufferings of Iraqis during Saddam Hussein's regime. The language is referential, focusing on the message itself and its implicit references.

	Source Text: ذلك الأئين	First Translation: Groaning by both translators	Second Translation: Groaning by the reviser
1	أستفيق من حلي، أشعل المصباح المنضدي، ثم أسكب من زجاجة الماء في الكأس، أكرع الماء بسرعة لأبعد عن حلقي التخشب واليبوسة.	I woke up from my dream, switched on the table lamp, poured a glass of water from the bottle and sipped it quickly to get rid of the dryness and roughness from my throat.	I awaken from my dream, switch on the table lamp, pour a glass of water from the bottle and sip it quickly to relieve my throat of dryness and roughness.
2	لقد كان حلما إذا؟ آه ما أثقله إنني حي، أتحمس أطرافي ثم أدس يدي في زيق بجامتي لتستقر على قلب يدق بعنف كأنه عائد من مطاردة عاتية، حيوانات خرافية تلاحقني، أشداق مفتوحة، صخور، حفر،	It was a dream then? Oh! How it weighed me down! But I am still alive. I felt my limbs and slipped my hand down my pyjama top and pressed down on my heart which was pounding as if returning from a furious chase - mythical beasts running after me, their jaws open, rocks and pits.	It was a dream then? Oh! How it weighs on me! I am actually still alive. I feel my limbs and slip my hand down my pyjama top until it comes to rest on a heart that pounds as if it were returning from a furious chase – fantastical beasts running after me, jaws open . . . rocks . . . pits.
3	ثم سقطت في إحداها، لم أعد قادرا على الخروج، قوة ساعدي لم تسعفي، وعندما أفلحت أحاط بي رجال ملثمون يتبادلون كلمات مهمة ويستحثون بعضهم عليّ،	Then I fell into one of them and was unable to get out. The strength of my forearm did not help me, and when I did have some luck, I was surrounded by hooded men exchanging strange words and urging one another on to attack me.	Then I fell into one of them; unable to get out. The strength of my forearm did not help me. When I did make it out, hooded men surrounded me exchanging strange words, urging one another to attack me.
4	كل واحد منهم يحمل فأسا ينزلها عليّ، كلما إقتربت من الخروج، آلاهم الحادة هذه أقابلها بيدي، قاتلتهم، قاتلتهم، حتى مضوا عني، فجأة كفوا، تبادلوا كلمات ثم إنسحبوا، بعدها صحت.	They were all holding axes pointing down towards me to hit me with whenever I was close to getting out. I warded off their sharp weapons with my hands. I fought them; I fought them until they left me. Suddenly, they stopped. They exchanged some words and then withdrew. At this point I woke up.	Every one of them wielded an axe bringing it down upon me whenever I came close to getting away. I met their sharp weapons with my hands. I fought them; I fought them until they left me be. Suddenly, they had stopped. They exchanged some words, then withdrew. At this point I woke up.
5	كأس ماء أخرى والحي في الرأس والإرتجاف يقتلع الجسد. هذا هو حلقي الأول وعندما عدت للنوم دخلت في حلم آخر. كأنه كان ينتظرنني ما أن إنطبقت أجفاني حتى جاءني، خلتي في غرفة واسعة. تغط بالبرودة والوحشة	Another glass of water, a fever in the head and a shiver ripped through the body. This was my first dream. When I went back to sleep, I had another dream. It seemed as if the dream had been waiting for me. It came to me as soon as I closed my eyelids. I imagined myself to be in a large cold and desolate room	Another glass of water, a fever in my head; a shiver running through my body. This was my first dream; when I went back to sleep, I entered into another—as if the dream had been waiting for me. No sooner had I closed my eyes than it came to me. Alone, in a spacious room plunged in chilliness and gloom.
6	ولم يكن على جسدي أي غطاء وعلى أرضية الغرفة العارية حزمة أفاع صغيرة ملتفة حول بعضها بفعل البرد ولم تستطع أن تغادر مكانها أو تفك إلتفاتها المحكم،	I was not wearing any clothes. On the bare floor of the room, there was a nest of small snakes tightly intertwined around one another because of the cold. They were unable to leave where they were or to disentangle themselves.	I was not wearing any clothes. On the bare floor of the room, a nest of small snakes intertwined around one another because of the cold. They were unable to leave their spot or to disentangle themselves.
7	ثم إشتعلت ناري في موقد يتوسط الغرفة وتعالى لهما وعندما تسرب الدفء الى المكان أخذت الأفاعي تتحرك ثم إنسابت على أرضية الغرفة. كل واحدة مضت الى جهة، وتحت سريري دخل بعضها،	Then a fire was lit in a hearth which was situated in the middle of the room and the flames rose up. When warmth spread through the place, the snakes started to move and slithered across the floor all in different directions. Some of them went under my bed.	Then a fire was lit in a hearth situated in the middle of the room—its flames rising. When the warmth spread to their spot, the snakes started moving and slithered across the floor each in a different direction. Some of them went under my bed.
8	لم أكن خائفا، كنت أتمدد بإطمئنان وأنا أردد مع نفسي: إنها أفاعي بيوت وقد	I was not afraid. I was lying calmly and kept saying to myself: They are house snakes. I've heard that they don't bite	I was not afraid. I was lying calmly while repeating to myself: They are house snakes. I've heard that they don't bite

	سمعت أنها لا تلدغ أحدا من السكان وعندما أغادر سريري سأضع وسط الغرفة كأسا فيها ماء وملح آنذاك لن تقربني.	people. When I leave my bed, I'll put a glass of water and salt in the middle of the room. Then they won't come near me.	people. When I leave my bed, I'll put a glass of water and salt in the middle of the room then they won't come near me.
9	لكني فجأة أبصرت عنكبوتا كبيرا، شعرت بالقرع والخوف منه، وإنقلب هدوئي إلى ذعر، كان يتحرك داخل بيته وإمتدت يدي لتلتقط مطرقة لا أدري من جاءني بها، ووجدتني أهب من مكاني و أظلم أضرب العنكبوت حتى أخلته الى نرق .	All of a sudden, I saw a large spider. I was aghast and frightened. My calm turned into panic. It was moving inside its web. My hand reached out to pick up a hammer that someone or other had brought me. I rushed from my bed and went on hitting it until I changed it to a mess exuding blood and puss.	All of a sudden, I saw a large spider. I felt disgusted and frightened. My calm turned into panic as it moved inside its web. My hand reached out to pick up a hammer that someone or other had brought me. I rushed from my spot and continued hitting it until I knocked it senseless.
10	حلمان تداخلا مع حلمك في أن أحدا قد إغتالني وذهبت، سدد إلي إطلاقات مسدسه ونخني نخرا . وكنت تصرخين لعل أحدا يأتي ولكن صراخك يتردد في واد لا رائحة فيه لأدمي.	Two dreams intervened into your dream. Someone killed me and you went away. He pointed his gun towards me and filled me full of holes. You were crying for help but your cry resounded through a valley where there was no human being.	Two dreams intertwined into your dream in that someone had assassinated me, but you left. He pointed his gun at me and filled me full of holes. You were screaming perhaps someone would come, but your scream resounded through a valley where there was no trace of anyone.

Example [1]:

Source Text:

أستفيق من حلمي، أشعل المصباح المنضدي ، ثم أسكب من زجاجة الماء في الكأس، أكرع الماء بسرعة لأبعد عن حلقي
التخشب واليبوسة.

First Translation:

I woke up from my dream, switched on the table lamp, poured a glass of water from the bottle, drank it quickly to moisten my dry throat.

Second Translation:

I woke up from my dream, switched on the table lamp, poured a glass of water from the bottle and sipped it quickly to moisten my rough, parched throat.

First Translator's Comments: no comment.

Second Translator's Comments: no comment.

Final Translation of Both Translators:

I woke up from my dream, switched on the table lamp, poured a glass of water from the bottle and sipped it quickly to get rid of the dryness and roughness from my throat.

Reviser's Version:

I awaken from my dream, switch on the table lamp, pour a glass of water from the bottle and sip it quickly to relieve my throat of dryness and roughness.

Reviser's Comments:

In some cases the changes that I made follow the ST more closely, such as the verb tense in the beginning paragraphs. The ST author chose to use the present tense, therefore the verb tense should be, in the best of circumstances, mirrored in the TT.

1- 'relieve' collocates with 'dry throat' while 'get rid of' does not (see Note 2).

Native Speaker's Impression:

Impression One:

The final version of both translators is the better English, although '*I awoke from my dream*' would have been more correct.

Impression Two:

Like both translations, though the difference in tenses should be noted.

Impression Three:

1st one sounds natural. 2nd one has grammatical mistakes. The first one is in the past tense, whereas the second one states 'I awaken' which means to wake someone up as opposed to 'awake' which is the correct form. Also, word usage is strange - 'relieve my throat' sounds foreign. We'd say 'soothe my throat'. Also, we wouldn't say 'roughness' of the throat, rather we would say 'hoarseness'.

Final Version:

I wake up from my dream, switch on the table lamp, pour a glass of water from the bottle and sip it quickly to soothe my throat of dryness and hoarseness.

Researcher's Comments:

- a) Here, had the translators/reviser paid extra attention to the stylistic features, such as the length of the sentences, the thematic progression and the parallelism in the above extract, they could have suggested a translation that

would reflect all these stylistic features. The first two sentences in the ST 'I wake up from my dream + I switch on the table lamp' are produced as two independent sentences joined by a comma, indicating that there is no time interval between the two events. However, in the third sentence 'then, I pour from the bottle' a connector 'then' is used, thereby generating a feeling that there is probably a time lapse between the act of pouring a glass of water and the preceding two acts, i.e. waking up and switching on the lamp. This is completely lost in the final translation. From a textual point of view, there is a strong relationship between the syntactic structures and the pace of events (cf. Shen 1987). As such, the way in which the syntactic units are presented in the text, whether subordinated or coordinated with one another and whether with connectors, punctuation marks and so on, should be taken into account as it has "a role to play in determining the pace of the processes involved" Shen (1987: 185).

- b) As for the translation of the original verb يَبْعِدُ 'lit. to distance', it was translated differently by the parties involved in translating the above extract: the first translator (to 'moisten' my throat), the second translator (to 'moisten' ... my throat), both translators (to 'get rid of' the dryness ...), the reviser (to 'relieve' my throat of dryness) and one of the readers (to 'soothe' my throat). In fact, taking into account the context in which it is used and the co-text as well as the collocation chains used by the original writer, one might suggest 'get rid of' as it reflects more effectively the idiom of the original Arabic. Also, I personally would stick to 'roughness' instead of 'hoarseness' as the latter usually refers to roughness of voice, not throat.

Suggested Version:

I wake up from my dream; I switch on the table lamp. Then, I pour a glass of water from the bottle; I sip it quickly to get rid of the dryness and roughness in my throat.

Example [2]:

Source Text:

لقد كان حلماً إذا؟ آه ما أثقله إنني حي، أتحنس أطرافني ثم أدس يدي في زيق بجامتي لتستقر على قلب يدق بعنف كأنه عائد من مطاردة عاتية، حيوانات خرافية تلاحقني، أشداق مفتوحة، صخور، حفرة،

First Translation:

It was a dream then? Oh! How difficult it was! I am still alive. I felt my limbs and thrust my hand into the neckband of my pyjamas to feel my heart which was pounding as if returning from a fierce chase, mythical beasts running after me, large mouths opened, rocks, pits.

Second Translation:

It was a dream then? Oh! How it weighed me down! But I am still alive. I felt my limbs and slipped my hand down my pyjama top and pressed down on my heart which was pounding as if returning from a furious chase - mythical beasts running after me, their jaws open, rocks and pits.

First Translator's Comments: no comments

Second Translator's Comments: no comments

Final Translation of Both Translators:

It was a dream then? Oh! How it weighed me down! But I am still alive. I felt my limbs and slipped my hand down my pyjama top and pressed down on my heart which was pounding as if returning from a furious chase - mythical beasts running after me, their jaws open, rocks and pits.

Reviser's Version:

It was a dream then? Oh! How it weighs on me! I am actually still alive. I feel my limbs and slip my hand down my pyjama top until it comes to rest on a heart that pounds as if it were returning from a furious chase – fantastical beasts running after me, jaws open ... rocks ... pits.

Reviser's Comments:

The other translations had changed 'heart' indefinite to 'my heart' definite. The ST author intended to keep 'heart' indefinite and English can readily accept it as such.

Native Speaker's Impression:

Impression One:

Final translation of both translators is the better English.

Impression Two:

Not keen on the sentence starting with 'but' in the final translation of both translators and agree with all except the last alteration in the reviser's version.

Impression Three:

Again the 1st one sounds more natural. Even still, a dream weighting one down is odd. The phrase 'how it weighed me down'. 'It was a heavy dream', 'It weighed heavy on my mind', or 'what I saw in the dream weighed me down' all sound more natural.

Final Version:

It was a dream then? Oh! How it weighed me down! I am still alive, though. I feel my limbs and slip my hand down my pyjama top until it comes to rest on a heart that pounds as if it were returning from a furious chase – mythical beasts running after me, jaws open . . . rocks . . . pits.

Researcher's Comments:

- a) Attention should be paid to verb aspects. The emphasis in the second original sentence is on the completion of the action although it is expressed without any clear reference to the past tense: *آه ما أثقله* 'lit. *how heavy it is*'. However, the rest of the original sentences are influenced by the third sentence: *إنني حيّ* 'lit. *I am still alive*'. Such a shift in aspect from a simple past tense, offered by both translators, into a simple present tense, offered by the reviser, should be taken into account by the translation controller as it does produce a change in time reference and continuity.
- b) Here, had the translators/reviser paid extra attention to the chains of unmarked collocation in the ST, viz. *قلب يدق بعنف*, they could have produced a rendering, such as '*a heart that is throbbing heavily or violently*'. In this regard, Trotter (2000: 351) rightly comments that translators should take into account "invariance in the markedness of collocates, rather than replacing abnormal usage in an original with normal usage in translation".
- c) In the last part of the above extract, the original writer does not use any connector *حيوانات خرافية تلاحقني، أشداق مفتوحة، صخور، حفر*; it is as if being written to be read aloud with rising intonation. To reflect such a characteristic in the TT, dots reflecting the mode of discourse on the one hand, and letting the intended readers invoke different memories and/or images that might be conjured up in their mind on the other, can be used. Among the ways in which the writer/translator can relate written modes of discourse to spoken ones is by using graphical, paralinguistic devices, such as italics, capitalisation, dashes, dots, quotation marks and the like (cf. Al-Rubai'i 1996: 68).

Suggested Version:

It was a dream then? Oh! How heavy it was! I am still alive, though. I feel my limbs and slip my hand down my pyjama top until it comes to rest on a heart that is throbbing violently as if returning from a furious chase – mythical beasts chasing me, jaws open ... rocks ... pits.

Example [3]:

Source Text:

ثم سقطت في إحداها، لم أعد قادرا على الخروج، قوة ساعدي لم تسعفني، وعندما أفلحت أحاط بي رجال ملثمون يتبادلون كلمات مهمة ويستحثون بعضهم عليّ،

First Translation:	<i>Then I fell into one of them. I was unable to get out. The strength of my forearm did not help me, but when I made it, I was surrounded by veiled men exchanging obscure words and encouraging some of them to attack me.</i>
Second Translation:	<i>Then I fell into one of them and was unable to get out. The strength of my forearm did not help me, and when I had some luck, I was surrounded by hooded men exchanging strange words and urging one another on to attack me.</i>
First Translator's Comments:	no comments.
Second Translator's Comments:	no comments.
Final Translation of Both Translators:	<i>Then I fell into one of them and was unable to get out. The strength of my forearm did not help me, and when I did have some luck, I was surrounded by hooded men exchanging strange words and urging one another on to attack me.</i>
Reviser's Version:	<i>Then I fell into one of them; unable to get out. The strength of my forearm did not help me. When I did make it out, hooded men surrounded me exchanging strange words, urging one another to attack me.</i>
Reviser's Comments:	The other translations had changed the agent of the sentence from 'hooded men surrounded me' to 'I was surrounded by hooded me'. There is no need to switch to passive voice in English when the Arabic used active voice, which in most cases is much stronger and powerful.
Native Speaker's Impression:	
Impression One:	Final translation of both translators is the better English, but ' <i>urging one another to attack me</i> ' would have been more grammatically correct.
Impression Two:	Like both versions, though the amendments made in the reviser's version make the paragraph flow well.
Impression Three:	Both sound pretty well the same meaning but the final translation of both translators would be better for a literature book. It reads to me as being more descriptive.

Final Version:

Then I fell into one of them and was unable to get out. The strength of my forearm did not help me, and when I did have some luck, some hooded men surrounded me exchanging strange words, urging one another to attack me.

Researcher's Comments:

- a) Here, it is worth noting that passive and active voices in transitivity choices are not identical. Rather, they have different functions and effects, and reflect different points of view and ideologies. In this regard, Ghazala (2011: 101) comments:

Active and passive are two different styles of language, both grammatically and semantically. They have different meanings and perform different actions and functions in language. They are not identical in the sense of being interchangeable, for they enact completely different functions. Their occurrence and existence in language grammar as two different forms entails their independence from one another. Also, since they have different forms, functions and implications, they have to be considered as two different styles.

The ST actor of the material processes in أحاط بي رجال ملثمون يتبادلون كلمات مهمة is sharply determined by the original writer, viz. رجال ملثمون, i.e. 'hooded men'. As such and as long as the TL stylistically accepts the active form in such a context, there is no need to change it into a passive form.

- b) The length of the sentences and the way they are presented in the ST should be taken into account in translating the above extract (cf. Ghazala 2011: 164). In his first three sentences, the original writer strongly emphasises his ideas by producing unconnected short past-tense sentences, one after another. Such types of sentences "could be heard as an insistent hammering home of the point hammer-blow by hammer-blow" (Haynes 1995: 32). However, he subordinates the clauses of the fourth sentence by using the connector عندما 'when'. The complexity and simplicity of the structures of language used in the text reflect the degree of formality that, in turn, determines among other elements the tenor of discourse. The attention that is given to the structures of language by the writer and/or speaker can be measured by way of formality vs informality: a lot of "attention leads to more care in writing and this marks the text as possessing a higher degree of formality and signals a more distant relationship between sender and receiver(s)" (Bell 1991: 186).

As such, this formality, as opposed to informality, that in one way or another influences the tenor of discourse, needs to be taken into account by translators when rendering the text at hand.

- c) As for the translation of the third sentence *قوة ساعدي لم تسعفني* '*the strength of my forearm did not help me*', one can opt for a less literal translation and complete restructuring of the sentence to offer an idiom more familiar to the target readership and yet still in keeping with the ST register, such as '*my arm was not strong enough to help me get out*'.

Suggested Version:

Then, I fell into one of them; I was unable to get out. My arm was not strong enough to help me get out. When I did have some luck, some hooded men surrounded me exchanging strange words, urging one another to attack me.

Example [4]:

Source Text:

كل واحد منهم يحمل فأسا ينزلها عليّ، كلما إقتربت من الخروج، آلاهم الحادة هذه أقابلها بيدي ، قاتلتهم، قاتلتهم، حتى مضوا عني، فجأة كفوا، تبادلوا كلمات ثم إنسحبوا، بعدها صحوت.

First Translation:

Every one of them was holding an ax pointing it towards me to hit me with whenever I was close to getting out. I defended myself against their sharp tools by my hands. I fought them; I fought them until they left me. Suddenly, they stopped. They exchanged some words and withdrew. Then I woke up.

Second Translation:

They were all holding axes pointing down towards me to hit me with whenever I was close to getting out. I warded off their sharp weapons with my hands. I fought them; I fought them until they left me. Suddenly, they stopped. They exchanged some words and then withdrew. At this point I woke up.

First Translator's Comments: no comments

Second Translator's Comments: no comments

Final Translation of Both Translators:

They were all holding axes pointing down towards me to hit me with whenever I was close to getting out. I warded off their sharp weapons with my hands. I fought them; I fought them until they left me. Suddenly, they stopped. They exchanged some words and then withdrew. At this point I woke up.

Reviser's Version:

Every one of them wielded an axe bringing it down upon me whenever I came close to getting away. I met their sharp weapons with my hands. I fought them; I fought them until they left me be. Suddenly, they had stopped. They exchanged some words, then withdrew. At this point I woke up.

Reviser's Comments: no comments

Native Speaker's Impression:

Impression one:

Neither translation is correct. How would you defend against axes with bare hands? In both translations 'I fought them until they left me. Suddenly, they stopped' surely they would have stopped & then left.

Impression two:

Prefer the reviser's version with amendments, though the 5th amendment should be 'let me be'

Impression three:

2nd one more concise, better choice of words. Language is more idiomatic. Examples of more idiomatic, 'wielding an axe', 'getting away' however the phrase 'warded off' in the 1st one sounds more idiomatic. Also, 'pointing down towards me' and 'bringing down upon me' both sound foreign. I think 'aimed at my head' 'directed towards the direction of my head', 'directed towards me' all sound more natural.

Final Version:

Every one of them wielded an axe bringing it down upon me whenever I came close to getting away. I warded off their sharp weapons with my hands. I fought them; I fought them until they left — they had stopped suddenly. They exchanged some words, then, withdrew. At this point, I woke up.

Researcher's Comments:

- a) Attention should be paid to the consistency of verb tenses. In the ST, a combination of both past (or perfect) tense, expressed by مضوا, قاتلتهم, اقتريت and present (or imperfect) tense, expressed by verbs such as أقابل, يحمل, ينزل, etc. is used. However, the emphasis in the original sentences is on the completion of the action, except in the first sentence where the emphasis is put on the continuity of the action over a specific period of time, which is expressed by an implicit كان plus a verb in the present يحمل 'lit. *to carry*'. Such a shift in aspect from a past tense to a present tense in the ST should be taken into consideration by the translation controller as it does produce a change in time reference and continuity, which in turn will affect the pragmatic communicative effect.
- b) The ambiguity in the ST which arises due to the illogical sequences of events قاتلتهم, قاتلتهم, حتى مضوا عني, فجأة كفوا... can be disambiguated when being read aloud as if being uttered in a spoken mode of discourse. Only then can one conceptualise how to effect the transfer to the TT - hence the use of a hyphen, the past perfect tense in English to emphasise the time sequence of the events described and the marked positioning of the adverb '*suddenly*' at the end of the clause.
- c) In the ST, there is an example of repetition قاتلتهم, قاتلتهم '*I fought them; I fought them*'. This repetition in such a text type should be given extra attention by translators. It is normally used by writers and/or speakers for different functions, effects and purposes. In this regard, Ghazala (2011: 175) rightly comments,

in texts where a high degree of accuracy is demanded (e.g. religious [or legislative] texts), or a close cognitive reading and conceptualisation is expected (e.g. literary texts), attendance [sic.] to the style of repetition is a must.

Suggested Version:

Every one of them was wielding an axe bringing it down upon me whenever I came close to getting away. I warded off their sharp

weapons with my hands. I fought them; I fought them until they left — they had stopped suddenly. They exchanged some words, then, withdrew. At this point, I woke up.

Example [5]:

Source Text:

كأس ماء أخرى والحمى في الرأس والإرتجاف يقتلع الجسد. هذا هو حلمي الأول وعندما عدت للنوم دخلت في حلم آخر. كأنه كان ينتظرني ما أن إنطبقت أجفاني حتى جاءني، خلتي في غرفة واسعة. تغط بالبرودة والوحشة

First Translation:

Another glass of water, fever in the head, the shivers ripped the body apart. This was my first dream. When I went back to sleep, I dreamt once more. It seemed as if the dream was waiting for me. It came to me as soon as I closed my eyelids. I imagined myself in a large cold and desolate room.

Second Translation:

Another glass of water, fever in the head and a shiver ripped through the body. This was my first dream. When I went back to sleep, I had another dream. It seemed as if the dream had been waiting for me. It came to me as soon as I closed my eyelids. I imagined myself in a large cold and desolate room.

First Translator's Comments: no comments

Second Translator's Comments: no comments

Final Translation of Both Translators:

Another glass of water, a fever in the head and a shiver ripped through the body. This was my first dream. When I went back to sleep, I had another dream. It seemed as if the dream had been waiting for me. It came to me as soon as I closed my eyelids. I imagined myself to be in a large cold and desolate room.

Reviser's Version:

Another glass of water, a fever in my head; a shiver running through my body. This was my first dream; when I went back to sleep, I entered into another—as if the dream had been waiting for me. No sooner had I closed my eyelids than it came to me. Alone, in a spacious room plunged in chilliness and gloom.

Reviser's Comments:

The room is the agent in the sentence and the subject of the verb 'plunged'.

Native Speaker's Impression:

Impression one:

The reviser's version is the better English, although 'I had a fever in my head; a shiver ran through my body'. & 'No sooner had I closed my eyes, it came back to me. I was alone, in a spacious room' would read more correctly.

Impression two:

Sentences in the reviser's translation up to the 3rd amendment are my preference. 3rd amendment could work but should say 'another dream' rather than just 'another'. Both penultimate sentences work. Prefer the original final sentence in the final translation of both translators, though also like the incorporation of the word 'alone'.

Impression three:

2nd one smother both contain certain amount of strangeness. Examples of strangeness, 'fever in the head', 'close my eyelids', 'plunged in chilliness and gloom'.

Final Version:

Another glass of water, a fever in my head; a shiver running through my body. This was my first dream. When I went back to sleep, I had another dream as if it had been waiting for me. No sooner had I closed my eyes than it came to me. I imagined myself to be alone in a large cold and desolate room.

Researcher's Comments:

- a) Here, to respond to the marked use of the nominal structure, particularly in the first three sentences in the ST, which are written in a poetic style كأس ماء كأس ماء أخرى والحى في الرأس والإرتجاف يقتلع الجسد, it is felt that it is necessary to avoid the use of verbs in these sentences as suggested by the first native speaker: *another glass of water... a fever in my head ... a shiver running through my body*. This is because the successive series of nominalisations in a narrative fictional text like this short story infuses it, in addition to remarkable neutrality, indirectness and particular attitudinal connotations, with a special poetic style. By contrast, the insertion of these verbs will change the whole tone of these sentences into a less abstract, less formal and less depersonalised one, thereby stripping away its poetic overtone. In his comments on the differences between the nominal and verbal forms, Ghazala (2011: 203) states:

Each type of style has its functions and implications. Among other things, nominalisation may imply neutrality, authority, indirectness, ideological or attitudinal connotations, etc. Verbalisation, on the other hand, involves action, activity, process, directness, subjectivity, etc.

- b) Also, attention should be paid to verb aspects, in particular the fourth one هذا هو حلمي الأول 'lit. *this is my first dream*'. The emphasis in the original sentence is on the completion of the action as there is an implicit كان that can be elicited from the context and co-text.

Suggested Version:

Another glass of water... a fever in my head ... a shiver running through my body. This was my first dream. When I went back to sleep, I had another dream; it was as if it had been waiting for me. No sooner had I closed my eyes than it came to me. I imagined myself to be in a large, cold and desolate room.

Example [6]:

Source Text:

ولم يكن على جسدي أيّ غطاء وعلى أرضية الغرفة العارية حزمة أفاع صغيرة ملتفة حول بعضها بفعل البرد ولم تستطع أن تغادر مكانها أو تفك إلتفافها المحكم.

First Translation:

I was not wearing any clothes. On the naked ground of the room, there was a bundle of small snakes folded tightly around one another because of the cold. They were unable to leave their place or unfold themselves.

Second Translation:

I was not wearing any clothes. On the bare floor of the room, there was a nest of small snakes tightly intertwined around one another because of the cold. They were unable to leave where they were or to disentangle themselves.

First Translator's Comments: no comments

Second Translator's Comments: no comments

Final Translation of Both Translators:

I was not wearing any clothes. On the bare floor of the room, there was a nest of small snakes tightly intertwined around one another because of the cold. They were unable to leave where they were or to disentangle themselves.

Reviser's Version:

I was not wearing any clothes. On the bare floor of the room, a nest of small snakes intertwined around one another because of the cold. They were unable to leave their spot or to disentangle themselves.

Reviser's Comments: no comments.

Native Speaker's Impression:

Impression one:

Both translations are nearly correct but: - "I was not wearing any clothes. On the bare floor of the room, a nest of small snakes intertwined around one another. Because of the cold, they were unable to leave their spot or to disentangle themselves". Would read more correctly.

Impression two:

Agree with the change made in the reviser's translation. Otherwise, no suggestions here.

Impression three:

Both sound strange but the 2nd one is smoother. Instead of 'I was not wearing any clothes', we'd say, 'I was stark naked', 'I was completely naked'. Also, 'bare floor of the room', 'unable to leave their spot' sound strange.

Final Version:

I was not wearing any clothes. On the bare floor of the room, a nest of small snakes intertwined around one another because of the cold. They were unable to leave their spot or to disentangle themselves.

Researcher's Comments:

- a) Here, the original writer deliberately opts for the word غطاء 'cover', instead of ملابس 'clothes' in an attempt to invoke different imaginations and/or images in the mind of his readers. However, such an open invitation was completely lost when the two translators as well as the reviser resorted to changing it into 'clothes'. Had they given full consideration to such an open invitation and its effects on the target reader, they could have suggested a translation, such as '*Nothing was covering my body*'.
- b) As for the unmarked collocation in the ST, i.e. أرضية عارية, it is reflected in the TT as '*bare floor*', which is also an unmarked collocation.

Suggested Version:

Nothing was covering my body. On the bare floor of the room, a nest of small snakes intertwined around one another because of the cold. They were unable to leave their place or to disentangle themselves.

Example [7]:

Source Text:

ثم اشتعلت نار في موقد يتوسط الغرفة وتعالى لهما وعندما تسرب الدفء الى المكان أخذت الأفاعي تتحرك ثم إنسابت على أرضية الغرفة. كل واحدة مضت الى جهة، وتحت سريري دخل بعضها.

First Translation:	<i>Then a fire was lit in a fireplace in the middle of the room and the flames grew higher. When warmth was felt into the place, the snakes started to move, crept along the floor, and went into different directions. Some of them entered under my bed.</i>
Second Translation:	<i>Then a fire was lit in a hearth in the middle of the room and the flames rose up. When warmth spread through the place, the snakes started to move and slithered across the floor all in different directions. Some of them went under my bed.</i>
First Translator's Comments:	no comments
Second Translator's Comments:	no comments
Final Translation of Both Translators:	<i>Then a fire was lit in a hearth which was situated in the middle of the room and the flames rose up. When warmth spread through the place, the snakes started to move and slithered across the floor all in different directions. Some of them went under my bed.</i>
Reviser's Version:	<i>Then a fire was lit in a hearth situated in the middle of the room—its flames rising. When the warmth spread to their spot, the snakes started moving and slithered across the floor each in a different direction. Some of them went under my bed.</i>
Reviser's Comments:	'rising' not 'rising up', which is redundant in that there is no way to 'rise down'.
Native Speaker's Impression:	
Impression one:	The reviser's version is the more correct.
Impression two:	Change in tense should be noted with the first alteration – either version works well. Prefer the original of the final translation of both translators translation here, though 'throughout' could perhaps be considered rather than 'through'. Again, a change in tense should be considered with regards to the 3 rd change. Agree with the last change in the reviser's translation. A hyphen is all that is needed to join the final 2 sentences. See commas added in blue on both translations.
Impression three:	2 nd one better - yes but still a bit strange, 'the warmth spread to their spot'.

Final Version:

Then a fire was lit in a hearth situated in the middle of the room —its flames rising. When the warmth spread throughout the place, the snakes started moving and slithered across the floor, each in a different direction. Some of them went under my bed.

Researcher's Comments:

Here, there is an example of unmarked collocation in the ST, i.e. تعالى لهيها. To reflect such an unmarked collocation in the TT, on the one hand, and to produce an idiomatic literary rendering, on the other, one can opt for verbs such as 'flare' or 'leap' as they collocate well with the noun 'flame'.

Suggested Version:

Then, a fire was lit in a hearth situated in the middle of the room — its flames flaring. When the warmth spread throughout the place, the snakes started to move and slithered across the floor, each in a different direction. Some of them went under my bed.

Example [8]:

Source Text:

لم أكن خائفاً، كنت أتمدّد بإطمئنان وأنا أردد مع نفسي: إنها أفاعي بيوت وقد سمعت أنها لا تلدغ أحداً من السكان وعندما أغادر سريري سأضع وسط الغرفة كأساً فيها ماء وملح آنذاك لن تقرّبني.

First Translation:

I was not afraid. I was lying in peace and kept saying to myself: They are domestic snakes. I've heard that they don't bite any of the residents. When I leave my bed, I'll put a glass of water and salt in the middle of the room. Then they won't come near me.

Second Translation:

I was not afraid. I was lying calmly and kept saying to myself: They are house snakes. I've heard that they don't bite people. When I leave my bed, I'll put a glass of water and salt in the middle of the room. Then they won't come near me.

First Translator's Comments: no comments

Second Translator's Comments: no comments

Final Translation of Both Translators:

I was not afraid. I was lying calmly and kept saying to myself: They are house snakes. I've heard that they don't bite people. When I leave my bed, I'll put a glass of water and salt in the middle of the room. Then they won't come near me.

Reviser's Version:

I was not afraid. I was lying calmly while repeating to myself: They are house snakes. I've heard that they don't bite people. When I leave my bed, I'll put a glass of water and salt in the middle of the room then they won't come near me.

Reviser's Comments:

Here is a great example of واو الحال that should be translated as 'while', and not as 'and'.

Native Speaker's Impression:

Impression one:

Both translations are correct.

Impression two:

Disagree with the change. Speech marks required (I was not afraid. I was lying calmly while repeating to myself: "They are house snakes"). Only a hyphen is needed to connect the final 2 sentences in the final translation of both translators.

Impression three:

Same effect. Not really a difference. 'Kept saying' and 'repeated to myself' are both idiomatic. They both follow the same style of describing the situation.

Final Version:

I was not afraid. I was lying calmly while repeating to myself: "They are house snakes. I've heard that they don't bite people". When I leave my bed, I'll put a glass of water and salt in the middle of the room — then, they won't come near me.

Researcher's Comments:

- a) The original writer does not opt for a full stop to separate the first two sentences. Instead, he uses a comma, indicating an implicit connector بل, i.e. 'rather'. To speed up the pace of events slightly, on the one hand, and reflect such an implicit connector on the other, a semi-colon instead of a full stop can be used.
- b) As indicated by the second native speaker (see above) quotation marks are required as long as direct speech is used: *I was lying calmly while repeating to myself: "They are house snakes. I've heard that they don't bite people"*. Unlike Arabic which does not usually pay much attention to the use of inverted commas for direct speech, English uses inverted commas as well as capitalisation to distinguish between the two modes of speech. In this regard, Hatim (1997a: 136) comments that "the choice between direct and indirect speech is available in Arabic. A system of punctuation has been 'imported' by certain Arab neo-rhetoricians from English and other European languages". However, in Arabic, cohesion "is maintained through text syntax and semantics, and not by the use of marks that artificially set off parentheses" (Ibid).

Suggested Version:

I was not afraid; I was lying calmly while repeating to myself: "They are house snakes. I've heard that they don't bite people". When I leave my bed, I'll put a glass of water and salt in the middle of the room — then, they won't come near me.

Example [9]:

Source Text:

لكني فجأة أبصرت عنكبوتا كبيرا، شعرت بالقرف والخوف منه، وإنقلب هدوئي الى ذعر، كان يتحرك داخل بيته وإمتدت يدي لتلتقط مطرقة لا أدري من جاءني بها، ووجدتني أهب من مكاني و أظل أضرب العنكبوت حتى أحلته الى نزق تنز بالدم والقيح.

First Translation:

All of a sudden, I saw a big spider. I was disgusted and frightened. My calm turned into panic. It was moving into its web. My hand extended to pick a hammer that came to me from nowhere. I rushed from my bed and went on hitting it, and made it bleed and produce puss.

Second Translation:

All of a sudden, I saw a large spider. I was disgusted and frightened. My calm turned into panic. It was moving inside its web. My hand reached out to pick a hammer that someone or other had brought me. I rushed from my bed and went on hitting it until I changed it to a ???? exuding blood and puss.

First Translator's Comments: no comments

Second Translator's Comments: no comments

Final Translation of Both Translators:

All of a sudden, I saw a large spider. I was aghast and frightened. My calm turned into panic. It was moving inside its web. My hand reached out to pick up a hammer that someone or other had brought me. I rushed from my bed and went on hitting it until I changed it to a mess exuding blood and puss.

Reviser's Version:

All of a sudden, I saw a large spider. I felt disgusted and frightened. My calm turned into panic as it moved inside its web. My hand reached out to pick up a hammer that someone or other had brought me. I rushed from my spot and continued hitting it until I knocked it senseless.

Reviser's Comments:

This is easily the most difficult word of this short story. The other two translators felt that the ST had a typo in نزق where they felt it should have read ننف. I did some research into the word and found that it meant 'to be lightheaded, frivolous, reckless'. Then I realized, after talking to the English scholar, that the spider in the story was so large that it survived the attack, that the protagonist had just 'knocked it senseless.'

Native Speaker's Impression:

Impression one:

The reviser's translation is more correct, however, hitting a spider with a hammer would have killed it not knocked it senseless.

Impression two:

Disagree with 1st amendment [in the reviser's version], agree with the 2nd. Replace 'inside' with 'along'. Disagree with 4th and 6th amendments, though agree with the 5th. Changed 'rushed from' to 'jumped out of' and 'changed it to' to 'reduced it to'.

Impression three:

Both sound foreign. 'Someone or other', 'went on hitting' 'change it to a mess exuding ...', 'Rushed from my spot', 'Knocked it senseless' for a spider?

Final Version:

All of a sudden, I saw a large spider. I felt disgusted and frightened. My calm turned into panic as it moved inside its web. My hand reached out to pick up a hammer that someone or other had brought me. I jumped out of my place and continued hitting it until I knocked it senseless.

Researcher's Comments:

The most challenging issue in the whole text is the lexical item نرق. Looking up its meanings in a good bilingual dictionary, such as Al-Mawrid, one finds that it means '*rashness, impetuosity, heedlessness, thoughtlessness, frivolity, recklessness, lightheadedness*' and the like. However, all these equivalents suggested by the dictionary make no sense in such a context. It is a real decision-making test for all parties involved in rendering the above extract. Luckily enough, I had the chance to consult the original writer who made it clear there was a misprint here and that the word should actually read مزق, i.e. '*tear, rip or rift*'. As such, it becomes obvious what exactly the original writer meant by the whole sentence حتى احلته مزق تنز بالدم والقبيح 'lit. *until I changed it to torn pieces, exuding blood and pus*' is that the spider in the story was so large that it survived the attack with the hammer until finally it breathed its last, and its physical appearance as a spider almost disappeared due to the act of hitting it with a hammer. Taking these elements into account, one may suggest something like: '*until it emitted its last breath, turning into tiny pieces, exuding blood and pus*'. More idiomatically, one may suggest a rendering like '*until I reduced it to a bloody pulp*', or more prosaically and economically something like '*until I knocked it out*'.

Suggested Version:

All of a sudden, I saw a large spider. I felt disgusted and frightened. My calm turned into panic as it was moving inside its web. My hand reached out to pick up a hammer that someone or other had brought me. I jumped to my feet and continued hitting it until I reduced it into a bloody pulp.

Example [10]:

Source Text:

حلمان تداخلا مع حلمك في أن أحدا قد إغتالي وذهبت، سدد إلي إطلاقا مسدسه ونخري نخرا ، وكنت تصرخين لعل أحدا يأتي ولكن صراخك يتردد في واد لا رائحة فيه لأدمي.

First Translation:

Two dreams intervened into your dream. Someone killed me. He pointed his gun towards me and all the bullets went straight through me. You were crying for help but your cry resounded through a valley where no human being was around.

Second Translation:

Two dreams intervened into your dream. Someone killed me and you (??) went away. He pointed his gun towards me and filled me full. You were crying for help but your cry resounded through a valley where there was no human being.

First Translator's Comments:

- Man wakes from a dream about falling into a pit then has another dream about snakes and a spider. 'Then two dreams intervened into your dream' ... then I got shot. This is followed by the narration of events of the man with his partner (wife?) at a funeral and then in the desert with crows. The end! There seems to be no resolution to the story of the man waking up.
- Suggestion: You (went away and) were crying for help but your cry resounded through a valley where there was no human being.
- Question: He pointed his gun towards me and filled me full?

Second Translator's Comments:

- Wonderfully ingenious! It's a pity we cannot ask Sigmund Freud for his interpretation.
Two dreams intervened into your dream. Someone killed me and you went away. He pointed his gun towards me and filled me full of holes. You were crying for help but your cry resounded through a valley where there was no human being.

Final Translation of Both Translators:

Two dreams intervened into your dream. Someone killed me and you went away. He pointed his gun towards me and filled me full of holes. You were crying for help but your cry resounded through a valley where there was no human being.

Reviser's Version:

Two dreams intertwined into your dream in that someone had assassinated me, but you left. He pointed his gun at me and filled me full of holes. You were screaming perhaps someone would come, but your scream resounded through a valley where there was no trace of anyone.

Reviser's Comments:

The ST is vague here in that we, as the audience, do not know what she was screaming. The other translations had cleared this up, stating, 'you were crying for help', but in actuality, she was screaming something and there was a possibility that someone would hear and come.

Native Speaker's Impression:

Impression one:

Final translation of both translators is the better, however, "You were crying for help but your cry resounded through a valley where there were no human beings". Would be more correct.

Impression two:

Unsure of the 1st correction [in the reviser's version] as both verbs have different meanings. Disagree with 2nd change – a hyphen would suit better. 3rd and 4th changes would depend on context. Agree with 5th amendment. Change 'full of' to 'with'. Agree with 'screaming', though not with the rest of

Impression three:	the 6 th amendment. Agree with the 7 th change. Collocation problems. Foreign word patterns, for example 'Dreams intervened', 'pointed gun <i>towards</i> me' , 'filled me full of holes', 'there was no human being', 'your scream resounded'.
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Final Version:

Two dreams intertwined into your dream in that someone had assassinated me, but you went away. He pointed his gun at me and filled me with holes. You were screaming perhaps someone would come, but your scream resounded through a valley where there was no trace of anyone.

Researcher's Comments:

- a) In the original text, the verb used is اغتال '*to assassinate/to murder*', not قتل '*to kill*'. It is worth noting here that the verb قتل has a wider and less specific denotative meaning than that of the original اغتال as the meaning of the verb '*to kill*' includes '*to murder*' or '*to assassinate*' among other meanings, such as '*to slaughter*'. On the other hand, the English verb '*to assassinate*' has a political connotation that might invoke in the mind of the reader particular memories and/or images whereas the verb '*to murder*' does not have any direct political associations. As such, the verb '*to murder*' renders more effectively and accurately the original verb اغتال and its shades.
- b) From a textual point of view, the relationship between these two sentences: اغتالني وذهببت 'lit. *that someone murdered me and you went away*' is contradictory although they are joined by the connector و, i.e. '*and*'. It is worth noting, here, that the presence of any connector does not necessarily entail that it signals the same relation as that marked by its counterpart. Some Arabic connectors perform more functions than some of their English counterparts, and *vice versa*. Several relations can be expressed by the same connector depending on the context in which it is used, for instance, the connector و 'lit. *and*' can signal different relations, such as a temporal relation, addition relation, contrast relation and simultaneous action. (cf. Holes 1984: 234; Baker 1992: 193). As such, decontextualising the ST conjunctive element and translating it literally can distort the relationship

itself between the two chunks of information, shift viewpoint through changing the line of argumentation, and strike the target-text reader as unusual.

- c) The original writer, in an attempt to emphasise the act of نخر 'lit. *making holes*', opts for المفعول المطلق 'absolute object' which is preferable in Arabic. However, adhering to the ST and translating it very closely might strike the target reader as unusual (see the native speaker's impressions above). One can map such a world experience cognitively, yet idiomatically, by focusing on the mental picture that might be conjured up in the target reader, as in *'he opened fire on me and filled me with holes'* or just *'he opened fire on me'*.

Suggested Version:

Two dreams intervened in your dream in that someone had murdered me, but you went away. He opened fire on me and filled me with holes. You were screaming perhaps someone would come, but your scream resounded through a valley where there was no trace of anyone.

Text Four حكايات يوسف *'Joseph's Tales'* by Muḥammad Khudayyir

Background:

Muḥammad Khudayyir is a prominent Iraqi storyteller, novelist, critic and writer. He was born in Basra, Iraq, in 1942 where he still lives; he has worked as a teacher for many years. Khudayyir is the author of several collections of short stories and a well known novel *Basriyatha* published in 1996. He was awarded the prestigious Oweiss prize in 2004.

The story حكايات يوسف *Hikāyāt Yūsif 'Joseph's Tales'* was published in 1995 in a collection of short stories under the title رؤيا خريف *Rū'yā Kharīf 'Autumnal Vision'* published by Dār Azminah for Publishing and Distribution, Jordan. The text is taken from the beginning of the story. It tells of a giant publishing-and-writing building that was constructed in the narrator's city after the war. A wide plot of land on the river bank, two kilometres in area, was chosen to be the site of a printing house, rising twelve storeys high, so that anyone approaching could see it glinting in the sun before its dazzling rays reached the lofty marble walls of the city towers. Work on this real-imagined printing house had carried on day and night for years. In the story, the city authorities gathered together from the neighbouring cities blacksmiths, smelters, builders, carpenters and engineers, which enhanced their importance among the people. They also placed printers, copyists and writers in high positions, assigning to them the highest printing house in the city, and put in charge a skilled man, known to the local as 'Joseph the Printer'.

It is a scene-based story, taking its theme and details from realistic situations in an ironic way with a view to engaging the reader and also the authorities that have neglected the city after the war. It is an implicit invitation to the authorities to look after their people: blacksmiths, smelters, builders, carpenters, engineers, printers, copyists, writers and so on — they have to put the right person in the right place.

The story is characterised by its complex sentences and formal lexical items. Such syntactic structures and lexical items require the reader of the original Arabic to ponder the lexical items, structuring and punctuation in order to grasp the

exact meaning intended by the writer. As such, the tenor of the story is formal. The function of the language is referential, focusing on the message and its implicit references.

	Source Text حكايات يوسف	First Translation: Joseph's Tales by both translators	Second Translation: Joseph's Tales by the reviser
1	عندما اعدنا بناء المدينة، بعد الحرب، اخترنا رقعة واسعة على ضفة النهر، مساحتها كيلومترا، واقمنا عليها داراً للطباعة، ورفعنا طبقاتها الاثني عشرة الحجرية الملساء كي يراها القادم من بعيد ساطعة بالشمس قبل ان تستدير اشعتها الوهاجة الى الجدران الرخامية الشاهقة لابرار المدينة.	When we reconstructed the city after the war we chose a wide patch of land on the river shore, two kilometers in area, on which we established a printing house, and we raised its twelve, stone, smooth storeys so that it could be seen by the comer shining in the sun before its flashing rays turn to the lofty marble walls of the city towers.	When we reconstructed the city after the war, we chose a wide plot of land on the river bank, two kilometres in area, on which we built a printing house rising twelve, smooth, stone storeys so that it could be seen by anyone approaching, shining in the sun before its dazzling rays reached the lofty marble walls of the city towers.
2	استمر العمل في بناء الدار ليلاً ونهاراً طوال سنوات، وانك لترى اليوم عشرات العمال المهرة جالسين على درجات السلالم العريضة للساحة المحيطة بالبناء، يستقبلون أشعة الصباح الاولى، ويستذكرون أيام العمل الهيجة، قبل الانصراف إلى موقع بناء آخر.	Work in this printing house carried on, day and night for years, and today you can see scores of skilled workers sitting on the broad stairs of the yard surrounding the building to receive the first rays of morning, and remember the joyful days of work, before going off to another construction site.	Work in this printing house carried on, day and night for years, and today you can see scores of skilled workers sitting on the broad steps to the yard surrounding the building to receive the first rays of morning, and remember the happy days spent working there, before going off to another construction site.
3	مع سفور الفجر تدق ساعة المدينة الكبيرة دقات التنبيه الخمسين، فينتشر رنينها العالي حول المدينة ثم يتبدد في الحقول، وبعد لحظات يغادر العمال والحرفيون منازلهم خارج المدينة ويتوجهون الى الساحة الرئيسة، قبل ان يتفرقوا في الطرقات الواسعة الى اعمالهم.	With dawn breaking, the big city clock chimes fifty times to wake the people up. Its high echo resounds through the city and vanishes in the fields, and after a while workers and craftsmen leave their houses outside the city heading for the main square before dispersing along the wide roads leading to their jobs.	With dawn breaking, the big city clock chimes fifty times to wake the people up. Its loud echo resounds through the city and fades away in the fields, and after a while workers and craftsmen leave their houses outside the city heading for the main square before dispersing along the wide roads leading to their workplaces.
4	حدادون وسباكون وبنّاؤون ونجارون ومهندسون، جمعهم سلطات مدينتنا من المدن المجاورة، واحتفت بهم، ورفعنا شأنهم بين السكان، ووضعنا الطباعين والنساخين والكتاب في منزلة عليا، وخصصنا باعلى دار في المدينة، رأست عليهم رجلاً ماهراً يدعى بيننا (يوسف الطباع).	Ironsmiths, smelters, builders, carpenters, and engineers were gathered together from the neighboring cities by our city authorities that welcome them, raised their importance among the people, placed printers, copyists and writers in a lofty position, assigned them to the highest printing	Blacksmiths, smelters, builders, carpenters, and engineers were gathered together from the neighbouring cities by our city authorities, who welcomed them, raised their importance among the people, placed printers, copyists and writers in a lofty positions, assigned them to the highest printing house in

		house in the city, and made as their boss a skilled man, known to us as 'Joseph the Printer'.	the city, and put over them a skilled man, known to us as 'Joseph the Printer'.
5	في هذا الصباح الربيعي المشرق، اغذ السير الى دار الطباعة، وارتقي احد السلالم الكثيرة حول الدار، مناوراً بين الاجساد النشوى، المستلقية على الدرجات الحجرية بجوار عدد العمل المختلفة. كنت مشغولاً بهاجس واحد، فلم أفطن إلى زملائي الذين دلفوا معي من البوابة الجنوبية العالية. كان (يوسف الطبايع) قد وعدني بالاطلاع على سر أقفل عليه في إحدى حجرات الدار.	On this shining, spring morning, I hasten to the printing house, go up one of many flights of stairs around the house, maneuvering among the drunk bodies lying on the stone steps beside different tools of work. Concentrating on one idea, I was not aware of my colleagues who had strolled with me from the high southern gate. "Joseph the Printer" had promised to acquaint me with a secret he had kept locked in one of the rooms in the building.	On this shining, spring morning, I hasten to the printing house, go up one of the many flights of stairs around the house, manoeuvring among the bodies of drunks lying on the stone steps beside different work tools. Concentrating on one idea, I was not aware of my colleagues who had strolled with me from the high southern gate. "Joseph the Printer" had promised to acquaint me with a secret he had kept locked in one of the rooms in the building.
6	حامت عيني على سطح الجدارية الواسعة المرسومة فوق عقد البوابة بألوان طباشيرية راسخة، والتقطت وأنا أدلف في موعدتي اليومي الثابت جزئية صغيرة من اللوحة لناسخ عربي يعكف على مخطوط مفتوح بين يديه.	My eyes circled over the wide mural painted on the gate arch with firmly-fixed chalk colours, and, as I strolled on my regular daily journey, I picked up a small detail of the mural of an Arab copyist busy with an open manuscript in his hands.	My eyes scanned the wide mural painted on the gate arch in unfading chalk colours, and, as I strolled on my regular daily journey, I picked out a small detail of the mural of an Arab copyist busy with an open manuscript in his hands.
7	كنت قد رفعت عيني إلى الجدارية لأتأكد من بريق الحبر في دواة الناسخ وترجرجه بضوء الشمس في مثل هذه الثانية من كل صباح، كما تهرق جزئيات آخر من اللوحة بريقاً خاصاً بفيض الأشعة في أوقات معلومة من النهار. لكن هذه الجزئية ذابت من ذاكرتي عندما اجتازت الصالة الخارجية للدار التي تضم مكاتب الاستعلامات والخدمات العامة، ووجدت نفسي مغموراً برحابة الصالة الداخلية القائمة على ورشة المطابع في الطبقة تحت الأرضية.	I had raised my eyes towards the mural to check the gloss of the ink in the copyist's inkpot and its quivering in the sunlight at this very moment every morning, just as other details of the mural give off a special glitter in the flood of rays at particular times of the day. But this detail slipped from my mind when I crossed the building's outer hall that contains the information offices and public services, and I found myself overwhelmed by the vastness of the inner hall with the printing presses workshop in the downstairs floor.	I had raised my eyes towards the mural to check the gloss of the ink in the copyist's inkpot and its quivering in the sunlight at that very moment every morning, just as other details of the mural emit a special glitter in the flood of rays at particular times of the day. But this detail slipped my mind when I crossed the building's outer hall that contains the information offices and public services, and I found myself overwhelmed by the vastness of the inner hall overlooking the printing presses workshop on the floor beneath.
8	كانت الصالة بمساحة ألف متر مربع، يتوسطها عمود ضخيم مبني من دعائم معدنية مصفحة بزجاج سميك، يخترق طبقات الدار، وتتحرك فيه مصاعدها الكهربائية.	The hall was a thousand square metres in area, with a huge pillar in the middle built from metal supports armoured with thick glass that	The hall was a thousand square metres in area, with a huge pillar in the middle built of metal supports plated with thick glass that penetrates the

		penetrates the floors of the building and in which electric lifts move.	floors of the building and in which electric lifts move.
9	<p>قطعت أرض الصالة المصنوعة من لدائن زجاجية صلبة، وسرت بحدائي المطاطي إلى أحد المصاعد. كانت المقاعد البلاستيكية الملونة في أرض الصالة فارغة في مثل هذا الوقت، تنسكب عليها أضواء مصابيح مدفونة في السقف.</p>	<p>I crossed the hall floor made from solid glass plastic blocks, and walked in my rubber shoes to one of the lifts. At this time the coloured plastic seats in the hall, onto which light from the bulbs recessed into the ceiling poured down, were empty.</p>	<p>I crossed the hall floor made of solid vitreous plastic and walked in my rubber shoes to one of the lifts. At this time the coloured plastic seats in the hall were empty, and light from the bulbs recessed into the ceiling streamed down onto them.</p>
10	<p>أسفل الأرضية الزجاجية كانت قاعة المطابع باتساع الصالة العليا، ينفذ إليها من منافذ خارجية خاصة، وتتصل بها أقسام التوضيب والتجليد، ومخازن الورق، وورشة التصليح الميكانيكية، ومرأب العجلات الصغيرة التي تنقل الورق والكتب المطبوعة عبر ممرات أرضية.</p>	<p>Below the glass floor was the hall of the printing presses which is as spacious as the upper hall, and can be accessed through special outside passageways, to which are joined the processing and bookbinding departments, the paper stores, the mechanical repair workshop, and the garage for the mini vehicles that carry the paper and printed books along the corridors of the floor.</p>	<p>Below the transparent floor was the hall of the printing presses, which is as spacious as the upper hall, and can be accessed through individual outer passageways, to which are joined the processing and bookbinding departments, the paper stores, the mechanical repair workshop, and the garage for the mini vehicles that carry the paper and printed books along the floor's corridors.</p>

Example [1]:

Source Text:

عندما اعدنا بناء المدينة، بعد الحرب، اخترنا رقعة واسعة على ضفة النهر، مساحتها كيلومتران، واقمنا عليها داراً للطباعة، ورفعنا طبقاتها الاثنتي عشرة الحجرية الملساء كي يراها القادم من بعيد ساطعة بالشمس قبل ان تستدير اشعتها الوهاجة الى الجدران الرخامية الشاهقة لابرار المدينة.

First Translation:

Reconstructing the city, after war, we chose a vast patch of land on the river shore, two kilometers in area, on which we established a printing house, and we rose its twelve, stone, smooth storeys in order to be seen by the comer shining in the sun before its glaring rays turn to the lofty marble walls of the city towers.

Second Translation:

When we reconstructed the city after the war we chose a wide patch of land on the river shore, two kilometers in area, on which we established a printing house, and we raised its twelve, stone, smooth storeys so that it could be seen by the comer shining in the sun before its flashing rays turn to the lofty marble walls of the city towers.

First Translator's Comments: no comments

Second Translator's Comments: no comments

Final Translation of Both Translators:

When we reconstructed the city after the war we chose a wide patch of land on the river shore, two kilometers in area, on which we established a printing house, and we raised its twelve, stone, smooth storeys so that it could be seen by the comer shining in the sun before its flashing rays turn to the lofty marble walls of the city towers.

Reviser's Version:

When we reconstructed the city after the war, we chose a wide plot of land on the river bank, two kilometres in area, on which we built a printing house rising twelve, smooth, stone storeys so that it could be seen by anyone approaching, shining in the sun before its dazzling rays reached the lofty marble walls of the city towers.

Reviser's Comments:

Plot, bank, kilometres, rising, dazzling (for Sun), reached, more usual idiom/terminology/usage in UK English. Anyone approaching more correct than the comer.

Native Speaker's Impression:

Impression One:

The first is dry, at times unclear and lacks colour. I don't want to continue reading. The second is warm, clear almost poetical. I want to read more, I think.

Impression Two:

Second translation is much better, reads as a story. Some words in 1st version (e.g. patch, established, comer, flashing) sound out of place.

Impression Three:

1st – 'river shore'? 'the shore of the river', 'the part after raised its...' sounds a bit strange. Last part is confusing. 2nd – I would say s.t. like, 'we built a huge stone 12 story printing house which could be seen by anyone approaching because of its shiny reflection in the sun before its dazzling rays reached the towering marble walls of the city's towers'.

Final Version:

When we reconstructed the city after the war, we chose a wide plot of land on the river bank, two kilometres in area, on which we built a printing house rising twelve, smooth, stone storeys so that it could be seen by anyone approaching, shining in the sun before its dazzling rays reached the lofty marble walls of the city towers.

Researcher's Comments:

- a) The length of the sentences and the way in which they are presented in the ST should be taken into account in translating the above extract (cf. Ghazala 2011: 164; Shen 1984: 184). The original writer opts to subordinate the first two clauses by using the connector *عندما* 'when', thereby emphasising the action of 'choosing' over the other action, i.e. 'reconstructing'. However, in the next two sentences, viz. *أقمنا عليها داراً للطباعة* and *مساحتها كيلومتراً*, he opts for simplicity of language structuring. As stated earlier in the previous section, the complexity and simplicity of the structures of language used in the text reflect the degree of formality that, in turn, determines among other parameters the tenor of discourse, hence the importance of reflecting such a characteristic in the TT, which can be achieved most effectively by presenting the passage in two complementary complex sentences focusing on the two main issues.
- b) As it is preferable not to have two participles next to each other, referring to different things as in 'approaching shining', it is proposed to rewrite this particular clause using the active voice as rendered in the following 'Suggested Version'.

Suggested Version:

When we reconstructed the city after the war, we chose a wide plot of land on the river bank, two kilometres in area, where we built a printing house. We erected twelve smooth, stone storeys so high that anyone approaching could see it glinting in the sunlight before the dazzling rays reached the lofty marble walls of the city towers.

Example [2]:

Source Text:

استمر العمل في بناء الدار ليلاً ونهاراً طوال سنوات، وانك لترى اليوم عشرات العمال المهرة جالسين على درجات السلالم العريضة للساحة المحيطة بالبناء، يستقبلون أشعة الصباح الأولى، ويستذكرون أيام العمل المبهجة، قبل الانصراف إلى موقع بناء آخر.

First Translation:

Working in this printing house kept on, day and night for years, and today you see scores of skilled workers sitting on the broad stairs of the yard surrounding the building to receive the first rays of morning, and remember the joyful days of work, before going to another site of construction.

Second Translation:

Work in this printing house carried on, day and night for years, and today you can see scores of skilled workers sitting on the broad stairs of the yard surrounding the building to receive the first rays of morning, and remember the joyful days of work, before going off to another construction site.

First Translator's Comments: no comments

Second Translator's Comments: no comments

Final Translation of Both Translators:

Work in this printing house carried on, day and night for years, and today you can see scores of skilled workers sitting on the broad stairs of the yard surrounding the building to receive the first rays of morning, and remember the joyful days of work, before going off to another construction site.

Reviser's Version:

Work in this printing house carried on, day and night for years, and today you can see scores of skilled workers sitting on the broad steps to the yard surrounding the building to receive the first rays of morning, and remember the happy days spent working there, before going off to another construction site.

Reviser's Comments:

Steps preferred to stairs. Also prefer idiom of happy days spent working there to joyful days of work.

Native Speaker's Impression:

Impression One:

Both seem unclear. Why do skilled workers go off to a different work site after years of labour at the same print house? I take issue with word choice such as 'receive', 'skilled' and 'construction'. They are mechanical not poetical words. Also why do workers sit and remember in unison when they should be working? The use of 'of' and 'to' makes little difference. The sentences are too long and windy both texts.

Impression Two:

Both versions are too long, should be broken into two sentences as (... *day and night for years. Today you can*)

Impression Three:

1st- broad stairs? First rays sounds foreign. Stairs on the yard? Even in T2, steps on the yard sound strange. Changes in t2 aren't significant, both sound foreign. I'd say s.t like, skilled ... workers sitting on the huge steps which surrounded the building and overlooked the yard, reminiscing the good times spent while working their....

Final Version:

Work in this printing house carried on, day and night for years. Today you can see scores of skilled workers sitting on the broad steps to the yard surrounding the building to receive the first rays of morning, and

remember the happy days spent working there, before going off to another construction site.

Researcher's Comments:

- a) The sequence of the collocated words sometimes requires the translator to reorder them in the TT as all parties involved in translating the above extract did. For instance, in Arabic, when one talks about a day-night succession or any similar expressions involving 'day and night', ليل 'night' preferably comes before نهار 'day', while in English the opposite is true. As such, the sequence of ليلا ونهارا in the original needs to be reordered prior to transferring it into the TL. Divergence in the sequence of the collocates between Arabic and English occurs in expressions like أبر ودبابيس 'pins and needles', بالماء والصابون 'with soap and water', أخذ وعطاء 'giving and taking', الخطأ والصواب 'right and wrong', الماء والزاد 'food and water', آجلا أم عاجلا 'sooner or later', بالشوكة والسكين 'with knife and folk' and the like (cf. Shama 1978; Trotter 2000; Ghazala 2011).
- b) Here, the original verb يستقبل, 'i.e. to receive', collocates, to a certain degree, with أشعة الشمس, i.e. 'the rays of the sun', or الضياء, i.e. 'the light', on the one hand, and has a positive overtone, i.e. 'happily'. As such, had the translators/reviser taken these two elements into account, they could have suggested a rendering, such as 'to enjoy the sunshine of the early morning'.
- c) Unlike the expression 'working in it', the expression 'work on' emphasises that the workers are involved in the construction of the printing house. In this context, it is also recommended to use the present perfect tense in the opening clause, viz. 'has carried on', as this emphasises continuity and the unfinished nature of the construction work.
- d) Also, the comma before 'day and night' is not very important.

Suggested Version:

*Work on this printing house has carried on day and night for years.
You can see today dozens of skilled workers sitting on the broad steps*

to the yard surrounding the building to enjoy the sunshine of the early morning and remember the happy days spent working there, before going off to another construction site.

Example [3]:

Source Text:

مع سفور الفجر تدق ساعة المدينة الكبيرة دقات التنبيه الخمسين، فينتشر رنينها العالي حول المدينة ثم يتبدد في الحقول، وبعد لحظات يغادر العمال والحرفيون منازلهم خارج المدينة ويتوجهون إلى الساحة الرئيسية، قبل أن يتفرقوا في الطرقات الواسعة إلى أعمالهم.

First Translation:

With dawn breaking, the big clock of the city chimes the alarming fiftieth strikes; so its high echo resounds through the city and vanishes in the fields, and after a while workers and craftsmen leave their houses outside the city heading for the main square before disappearing amidst the wide routes leading to their works.

Second Translation:

With dawn breaking, the big city clock chimes fifty times to wake the people up. Its high echo resounds through the city and vanishes in the fields, and after a while workers and craftsmen leave their houses outside the city heading for the main square before dispersing along the wide roads leading to their jobs.

First Translator's Comments: no comments

Second Translator's Comments: no comments

Final Translation of Both Translators:

With dawn breaking, the big city clock chimes fifty times to wake the people up. Its high echo resounds through the city and vanishes in the fields, and after a while workers and craftsmen leave their houses outside the city heading for the main square before dispersing along the wide roads leading to their jobs.

Reviser's Version:

With dawn breaking, the big city clock chimes fifty times to wake the people up. Its loud echo resounds through the city and fades away in the fields, and after a while workers and craftsmen leave their houses outside the city heading for the main square before dispersing along the wide roads leading to their workplaces.

Reviser's Comments:

Loud and fades away more appropriate idiom to describe sound. Workplaces preferred to jobs in this cultural setting.

Native Speaker's Impression:

Impression One:

'Chimes' leave the city and 'workers' arrive and leave. There is an ample flow and movement in words. If people are sleeping who notices chimes fading in the fields? Why do workers enter the city first and leave the city to their jobs? How do they disperse? All this movement remains unclear. It is confusing. Also so far in what time period, context, country, language, society does this story occur? If church bells chime, isn't this a Western, Christian metaphor? Wouldn't the Islamic 'Adhan' make more sense?

Impression Two:

Version 2 has better choice of words (e.g. *faded away*). I think that I would delete 'and' and begin a new sentence.

Impression Three:

At the break of dawn sounds more natural. Maybe another adj. instead of big. Fades away? I'd say 'then fades into the fields ...'. 'Away' isn't necessary. If it fades, it will go away eventually! The 2nd one sound more natural but the second sentence of t2 is too long. Maybe you could use infinitive forms instead of -ing. Heading for should be changed to 'heading to'. The last line should be changed for added clarity. I'd say '... before spreading out along the side roads which lead the their respective workplaces'.

Final Version:

With dawn breaking, the big city clock chimes fifty times to wake the people up. Its loud echo resounds through the city and fades away in the fields. After a while workers and craftsmen leave their houses outside the city heading for the main square before dispersing along the wide roads leading to their workplaces.

Researcher's Comments:

- a) The length of sentences again should be taken into account. As suggested by the second native speaker, 'and' before 'after a while' can be deleted to break down the long complex sentence into shorter sentences. It is worth noting that the connector و 'and' in Arabic appears with most other connectors as in ولكن 'lit. and but', وعلاوة على ذلك 'lit. and furthermore', وأضف إلى 'lit. and add to this', ولذلك 'lit. and therefore', وعليه 'lit. and thus', وبسبب 'lit. and because' and so on. In this case, it is the other connector that links incoming and ongoing discourse units rather than و 'and'.
- b) The original writer uses the lexical item تفرق 'lit. to separate or part'. However, according to the context, it is used in the sense of انتشر, i.e. 'to spread'. It is felt that the phrasal verb 'to fan out' reflects the same mental image conjured up in the mind of the original reader.

Suggested Version:

With dawn breaking, the big city clock chimes fifty times to wake the people up. Its loud echo resounds through the city and fades away in the fields. After a while, workers and craftsmen leave their houses outside the city heading for the main square before fanning out across the wide roads leading to their workplaces.

Example [4]:

Source Text:

حدادون وسباكون وبنّاؤون ونجارون ومهندسون، جمعهم سلطات مدينتنا من المدن المجاورة، واحتفت بهم، ورفعت شأنهم بين السكان، ووضعت الطباعين والنساخين والكتاب في منزلة عليا، وخصتهم بأعلى دار في المدينة، رأست عليهم رجلاً ماهراً يدعى بيننا (يوسف الطباع).

First Translation:

Ironsmiths, smelters, builders, carpenters, and engineers were gathered together from the neighboring cities by our city authorities that welcome them, upgraded their importance among people, put printers, copyists and writers in lofty status, endowed them with the highest printing house in the city, and made as their boss a skilled man called 'Joseph the Printer'.

Second Translation:

Ironsmiths, smelters, builders, carpenters, and engineers were gathered together from the neighboring cities by our city authorities that welcome them, raised their importance among the people, placed printers, copyists and writers in a lofty position, assigned them to the highest printing house in the city, and made as their boss a skilled man, known to us as 'Joseph the Printer'.

First Translator's Comments: no comments

Second Translator's comments: no comments

Final Translation of Both Translators:

Ironsmiths, smelters, builders, carpenters, and engineers were gathered together from the neighboring cities by our city authorities that welcome them, raised their importance among the people, placed printers, copyists and writers in a lofty position, assigned them to the highest printing house in the city, and made as their boss a skilled man, known to us as 'Joseph the Printer'.

The Reviser's Version:

Blacksmiths, smelters, builders, carpenters, and engineers were gathered together from the neighbouring cities by our city authorities, who welcomed them, raised their importance among the people, placed printers, copyists and writers in a lofty positions, assigned them to the highest printing house in the city, and put over them a skilled man, known to us as 'Joseph the Printer'.

Reviser's Comments:

Blacksmiths preferred to ironsmiths per UK English. Who welcomed preferred to that welcome to reflect personality of clausal subject and appropriate sequence of tenses. Put over them preferred idiom to made as their boss in this cultural setting.

Native Speaker's Impression:

Impression One:

Both paragraphs are long unruly sentences that demand too much from the reader. The relationship between workers is unclear and meaningless almost. Both texts are overly wordy and awkwardly expressed. The few word changes make little difference to the rambling nature of the reading.

Impression Two:

'put over them' is unusual, but fits the tone of the story. 'Made as their boss' sounds too colloquial.

Impression Three:

What is a smelter? It is an old word which may not be familiar to readers. It seems to me like a thing or machine.
Both sound foreign. Who raised their importance?
What is the relationship between the first kind of workers (ironsmiths, etc.) and the second (printers, copyists, etc.)
The second one reads better but both need work.

Final Version:

Blacksmiths, smelters, builders, carpenters, and engineers were gathered together from the neighbouring cities by our city authorities, who welcomed them, raised their importance among the people, placed printers, copyists and writers in a lofty positions, assigned them to the highest printing house in the city, and put over them a skilled man, known to us as 'Joseph the Printer'.

Researcher's Comments:

- a) The syntactic choices need to be taken into account. Failure to account for the length of sentences and the way in which they are presented, for instance, may lead to the loss of various stylistic and aesthetic values. The translator's success depends on the correct contextual inference and determining the appropriate syntactic choice. In this regard, Shen (1987: 184) rightly comments:

Syntax is often chosen or manipulated to generate literary significance. [...] in contrast to the translation of ordinary discourse where critical attention is focused on syntactic errors, syntactic stylistics in literary translation goes beyond question of mere grammaticality.

- b) From a textual perspective, the original writer uses a particular thematic pattern where he deliberately uses the same theme '*they*' in almost all his sentences: *رأست عليهم* and *خصتهم*, *وضعت*, *رفعت شأنهم*, *احتفت بهم*, *جمعتهم*. As such, the constant theme pattern, to use Bloor's and Bloor's term (1995), the consistency in the use of the past tense as well as parallelism need to be taken into consideration by the translation controller, provided that the TL stylistically accommodates such structuring.
- c) Here, had the translators/reviser paid extra attention to the unmarked collocation in the ST, viz. *رفعت شأنهم*, they could have suggested a rendering such as '*raised their profile*', '*enhance their importance*' or '*increased their importance*'.
- d) There is a typographical error, viz. '*a lofty positions*' that should have been identified by the translation controller prior to sending the final translation to the printer.

- e) When British English is used, there is no need for the comma before the connector '*and*' in the first sentence as long as it is used in a list.

Suggested Version:

Blacksmiths, smelters, builders, carpenters and engineers were gathered together from the neighbouring cities by our city authorities, who welcomed them. This increased their importance among the people. They also placed printers, copyists and writers in lofty positions, assigned them to the highest printing house in the city, and put over them a skilled man, known to us as 'Joseph, the Printer'.

Example [5]:

Source Text:

في هذا الصباح الربيعي المشرق، اغذ السير الى دار الطباعة، وارتقي احد السلالم الكثيرة حول الدار، مناوراً بين الاجساد النشوى، المستلقية على الدرجات الحجرية بجوار عدد العمل المختلفة. كنت مشغولاً بهاجس واحد، فلم أظن إلى زملائي الذين دلفوا معي من البوابة الجنوبية العالية. كان (يوسف الطباع) قد وعدني بالاطلاع على سر أقفل عليه في إحدى حجرات الدار.

First Translation:

In this spring, shining morning, I hasten to the printing house, ascend one of many ladders around the house, maneuvering among enraptured bodies lying on the stone steps beside different tools of work. Being busy with one passion, I was not aware of my mates who toddled from the high southern gate. 'Joseph the Printer' had promised to inform me of a secret he kept it locked in one of the house's rooms.

Second Translation:

On this shining, spring morning, I hasten to the printing house, go up one of many flights of stairs around the house, maneuvering among the drunk bodies lying on the stone steps beside different tools of work. Concentrating on one idea, I was not aware of my colleagues who had strolled with me from the high southern gate. 'Joseph the Printer' had promised to acquaint me with a secret he had kept locked in one of the rooms in the building.

First Translator's Comments: no comments

Second Translator's Comments: no comments

Final Translation of Both Translators:

On this shining, spring morning, I hasten to the printing house, go up one of many flights of stairs around the house, maneuvering among the drunk bodies lying on the stone steps beside different tools of work. Concentrating on one idea, I was not aware of my colleagues who had strolled with me from the high southern gate. 'Joseph the Printer' had promised to acquaint me with a secret he had kept locked in one of the rooms in the building.

Reviser's Version:

On this shining, spring morning, I hasten to the printing house, go up one of the many flights of stairs around the house, manoeuvring among the bodies of drunks lying on the stone steps beside different work tools. Concentrating on one idea, I was not aware of my colleagues who had strolled with me from the high southern gate. 'Joseph the Printer' had promised to acquaint me with a secret he had kept locked in one of the rooms in the building.

Reviser's Comments: Preferred lexical/stylistic amendments.

Native Speaker's Impression:

Impression One:

Use of the word 'strolled' here is just plain silly. The writer jumps from 'colleagues' to and 'Joseph's secret' with no proper transition or explanation. The word changes make little difference to the readability of both excerpts. However, the narrator is giving a personal account which makes for better reading overall.

Impression Two:

2nd version better, version 1 needs some thought to understand.

Impression Three:

I think mornings are 'bright', the sun shines. On this bright, spring morning, I hurried to the printing house, hastening up all of the many flights of stairs circling the house, manoeuvring my way around the bodies of drunkards strewn across the stone steps next to the different work tools. Focused on only one thought, I

was not even aware of my colleagues who had been walking along with me ever since the high southern gate. 'Joseph the Printer' had promised to acquaint me with a secret he had kept locked in one of the rooms in the building.
--

Final Version:

On this shining, spring morning, I hasten to the printing house, go up one of the many flights of stairs around the house, manoeuvring among the bodies of drunks lying on the stone steps beside different work tools. Concentrating on one idea, I was not aware of my colleagues who had strolled with me from the high southern gate. 'Joseph the Printer' had promised to acquaint me with a secret he had kept locked in one of the rooms in the building.

Researcher's Comments:

- a) Here, it is clear from the context and co-text that the defined word الدار, i.e. 'the house' in the original text refers to the printing house. As such, translating it into 'the building', will definitely entail 'a degree of loss' as the meaning of the original lexical item is narrower and more specific than that suggested in the final version (Dickins *et al* 2002: 56). Adopting such a 'generalising translation' in which the denotative meaning of the TL word is wider and less specific than its counterpart in the ST is not acceptable as long as "the TL does in fact offer a suitable alternative" (Ibid: 57). Generalising translation is only opted for if the TL offers no alternative and if the omitted details do not clash with the overall context of the ST (Ibid). However, unless this passage is treated in total isolation from the other passages in this section, which are integral parts of one narrative, the degree of loss in translation will not be so significant. As such, to avoid over repetition, the use of a more general term would be quite acceptable in English.
- b) The original writer uses a particular thematic pattern where he deliberately uses the same theme in these sentences: ارتقي أحد ,أغذ السير and لم أفطن كنت مشغولا ,السلام. From a textual perspective, the thematic progression in a text, i.e. "what its themes are, how they stay the same, how they change and so on over the course of the text" (Stillar 1998: 17) needs to be taken into account as it plays a significant role in building

cohesion within a text (also see Halliday and Hasan 1976; Baker 1992; Al-Jabr 1987).

- c) In the opening time phrase, it is preferable to opt for *'that'* in place of *'this'* as long as the simple past tense is used throughout the translation of the above extract.

Suggested Version:

On that shining, spring morning, I hastened to the printing house; I went up one of the many flights of stairs around the house, manoeuvring among the bodies of drunks lying on the stone steps beside different work tools. I was occupied with one idea, so I was not aware of my colleagues who had strolled with me from the high southern gate. 'Joseph, the Printer' had promised to acquaint me with a secret he had kept locked in one of the rooms of the building.

Example [6]:

Source Text:

حامت عيناى على سطح الجدارية الواسعة المرسومة فوق عقد البوابة بألوان طباشيرية راسخة، والتقطت وأنا أدلف في موعدي اليومي الثابت جزئية صغيرة من اللوحة لنساخ عربي يعكف على مخطوط مفتوح بين يديه.

First Translation:

My eyes circled over the wide mural painted on the gate arch with firmly-fixed chalk colours, and, while strolling at my regular daily appointment, I picked up a small particular of the mural that depicts an Arab copyist indulging in an open, manuscript in his hands.

Second Translation:

My eyes circled over the wide mural painted on the gate arch with firmly-fixed chalk colours, and, as I strolled on my regular daily journey, I picked up a small detail of the mural of an Arab copyist busy with an open manuscript in his hands.

First Translator's Comments: no comments

Second Translator's Comments: no comments

Final Translation of Both Translators:

My eyes circled over the wide mural painted on the gate arch with firmly-fixed chalk colours, and, as I strolled on my regular daily journey, I picked up a small detail of the mural of an Arab copyist busy with an open manuscript in his hands.

Reviser's Version:

My eyes scanned the wide mural painted on the gate arch in unfading chalk colours, and, as I strolled on my regular daily journey, I picked out a small detail of the mural of an Arab copyist busy with an open manuscript in his hands.

Reviser's Comments:

Scanned more appropriate than circled. Unfading more appropriate than firmly based in this context.

Native Speaker's Impression:

Impression One:

Is the first mural the SAME mural created by the Arab copyist?
A copyist deals in words not pictures. This is confusing.
How can 'chalk colours' be 'painted' into a mural?
How can a wide mural be shown on an arch which is narrow in parts? Again, the images are confusing?

Impression Two:

Both versions seem nice, paint a picture.

Impression Three:

'arch of the gate' or 'gate's arches'. I would change 'unfading' to 'bright' or 'clear' or maybe both 'bright unfading' 'strolled along'. Second one reads better.

Final Version:

My eyes scanned the wide mural painted on the gate arch in unfading chalk colours, and, as I strolled on my regular daily journey, I picked out a small detail of the mural of an Arab copyist busy with an open manuscript in his hands.

Researcher's Comments:

Here, a careful re-structuring in '*I picked out a small detail of the mural of an Arab copyist busy with an open manuscript in his hands*' is needed as it is not clear whether the mural is created by the Arab copyist or refers to a small detail picked out by the narrator. According to the context and co-text, what is meant is that the Arab copyist is part of the detail picked out by the narrator. Therefore, the addition of the participle '*showing*', or a precise choice of prepositions in the TT as in '*I picked out a small detail in the mural of an Arab copyist busy with an open manuscript in his hands*' should be sufficient to transmit the intended message/picture and remove such confusion.

Suggested Version:

My eyes scanned the wide mural painted on the gate arch in unfading chalk colours, and as I strolled on my regular daily journey, I picked out a small detail in the mural showing an Arab copyist busy with an open manuscript in his hands.

Example [7]
Source Text:

كنت قد رفعت عيني إلى الجدارية لأتأكد من بريق الحبر في دواة الناسخ وترجرجه بضوء الشمس في مثل هذه الثانية من كل صباح، كما تبرق جزئيات آخر من اللوحة بريقاً خاصاً بفيض الاشعة في أوقات معلومة من النهار. لكن هذه الجزئية ذابت من ذاكرتي عندما اجتزت الصالة الخارجية للدار التي تضم مكاتب الاستعلامات والخدمات العامة، ووجدت نفسي مغموراً برحابة الصالة الداخلية القائمة على ورشة المطابع في الطبقة تحت الارضية.

First Translation:

I had raised my eyes towards the mural to make sure of the gloss of ink in the copyist inkpot and its swaying in the sun light in this very moment of every morning, as other particulars of mural give special gloss in the deluge of rays during given times of the day. But such a particular slipped from memory when I crossed the house's outer hall that contains offices of information and public services, and I found myself overwhelmed by the spaciousness of the inner hall situated in the printer machines workshop in the downstairs floor.

Second Translation:

I had raised my eyes towards the mural to check the gloss of the ink in the copyist's inkpot and its quivering in the sunlight at this very moment every morning, just as other details of the mural give off a special glitter in the flood of rays at particular times of the day. But this detail slipped from my mind when I crossed the building's outer hall that contains the information offices and public services, and I found myself overwhelmed by the vastness of the inner hall with the printing presses workshop in the downstairs floor.

First Translator's Comments: no comments

Second Translator's Comments: no comments

Final Translation of Both Translators:

I had raised my eyes towards the mural to check the gloss of the ink in the copyist's inkpot and its quivering in the sunlight at this very moment every morning, just as other details of the mural give off a special glitter in the flood of rays at particular times of the day. But this detail slipped from my mind when I crossed the building's outer hall that contains the information offices and public services, and I found myself overwhelmed by the vastness of the inner hall with the printing presses workshop in the downstairs floor.

The Reviser's Version:

I had raised my eyes towards the mural to check the gloss of the ink in the copyist's inkpot and its quivering in the sunlight at that very moment every morning, just as other details of the mural emit a special glitter in the flood of rays at particular times of the day. But this detail slipped my mind when I crossed the building's outer hall that contains the information offices and public services, and I found myself overwhelmed by the vastness of the inner hall overlooking the printing presses workshop on the floor beneath.

Reviser's Comments:

Overlooking reflects Arabic text more effectively. Beneath preferred to downstairs in this context.

Native Speaker's Impression:

Impression One:

Sadly, both paragraphs are long winded, rambling and almost disjointed. Is the 'inkpot' 'quivering' or is it the 'ink' on the wall or the inkpot? How does 'ink' quiver? Why does the narrator 'check' ink and the copyist's inkpot? A hall starts at a doorway and can't be an inner room. How does a hall overlook a workshop? Why on earth should the narrator be overwhelmed by a room he has spent years passing through on his way to work? These details are

	too confusing?
Impression Two:	The sentence needs breaking up, perhaps with comma as (... the building's outer hall, containing the information ...). Also, 'in the' in (the printing presses in the workshop on the floor beneath) is needed.
Impression Three:	I raised my eyes – 'I looked up'. Second one is smoother

Final Version:

I had raised my eyes towards the mural to check the gloss of the ink in the copyist's inkpot and its quivering in the sunlight at that very moment every morning, just as other details of the mural give off a special glitter in the flood of rays at particular times of the day. But this detail slipped my mind when I crossed the building's outer hall that contains the information offices and public services, and I found myself overwhelmed by the vastness of the inner hall overlooking the printing presses in the workshop on the floor beneath.

Researcher's Comments:

- a) Attention should be paid to verb aspects, particularly in the opening clause ... كُنتَ قَدْ رَفَعْتَ عَيْنِي ... Here, although the particle قَدْ is used in the original opening clause which is normally used to indicate that an event had occurred before the other over a specific period of time, the emphasis is on the completion of the action rather than the sequence of events, and a simple past tense is therefore sufficient here.
- b) Further, the relationship between these chunks of information, i.e. لَكِنْ هَذِهِ ... وَوَجَدْتُ نَفْسِي ... and الجزئية ... needs to be taken into account by careful reading — it is a cause-effect relation despite the fact that in the original text the connector وَ 'lit. and' is used. In such a context, the connector وَ can be smoothly replaced by the connector فَ. The connector وَ can signal different relations, such as a temporal relation, addition relation, contrast relation and simultaneous action (cf. Holes 1984: 234; Baker 1992: 193). As stated earlier in this chapter, some Arabic connectors perform more functions than some of their English counterparts, and *vice versa*. Several relations can be expressed by the same connector depending on the context in which it is used. As such, decontextualising the original

conjunctive element and translating it literally may distort the relationship itself between the two chunks of information.

- c) Again, the length of the sentences and the way in which they are presented in the ST should be given full consideration in translating the above extract in order to be considered elegant in English.

Suggested Version:

I raised my eyes towards the mural to check the gloss of the ink in the copyist's inkpot and its quivering in the sunlight at that very moment every morning. They were just as other details of the mural that gave off a special glitter in the flood of rays at particular times of the day. But that detail slipped my mind when I crossed the printing house's outer hall that contains the information offices and public services. I found myself overwhelmed by the vastness of the inner hall overlooking the printing presses in the workshop on the floor beneath.

Example [8]

Source Text:

كانت الصالة بمساحة ألف متر مربع، يتوسطها عمود ضخمة مبني من دعائم معدنية مصفحة بزجاج سميك، يخترق طبقات الدار، وتتحرك فيه مصاعدها الكهربائية.

First Translation:

The hall was 1000^{m2} in area, mediated by a huge column built from metal supports armoured with thick glass that penetrates the house storeys and in which electric lifts move.

Second Translation:

The hall was a thousand square metres in area, with a huge pillar in the middle built from metal supports armoured with thick glass that penetrates the floors of the building and in which electric lifts move.

First Translator's Comments:

no comments

Second Translator's Comments:

no comments

Final Translation of Both Translators:

The hall was a thousand square metres in area, with a huge pillar in the middle built from metal supports armoured with thick glass that penetrates the floors of the building and in which electric lifts move.

Reviser's Version:

The hall was a thousand square metres in area, with a huge pillar in the middle built of metal supports plated with thick glass that penetrates the floors of the building and in which electric lifts move.

Reviser's Comments:

Plated more appropriate than armoured in this context.

Native Speaker's Impression:

Impression One:

A 1000 m2 room is supported by only ONE pillar composed of metal supports and 'plated' glass. How is this physically possible? Also, metal is used for plating not glass.

Impression Two:

Again, I think 'penetrating' is better than (... with thick glass that penetrates the floors of the building ...).

Impression Three:

Instead of 'built from' – made of, consisting of. Second one reads better

Final Version:

The hall was a thousand square metres in area, with a huge pillar in the middle built of metal supports plated with thick glass, penetrating the floors of the building and in which electric lifts move.

Researcher's Comments:

- The addition of the connector 'and' before 'in which' doesn't really work. It needs to be removed.
- Here, attention should be paid to verb tenses. In the ST, a combination of past (or perfect) tense, expressed by كانت and present (or imperfect) tense, expressed by verbs such as يتوسط, يخترق and تتحرك is used. However, the

emphasis in the original sentences is on continuity and permanence rather than the time element. As such, one can argue that the present tense is more appropriate throughout this passage. Such a shift in aspect from a perfect tense to an imperfect tense should be taken into consideration by the translation controller as it does produce a change in time reference and continuity, which in turn will affect the pragmatic communicative effect. It is worth noting here that the decision on TT tenses can be crucial. The decision is up to the translation controller, but s/he must be consistent throughout and ensure his/her reasoning is sound.

- c) Further, to make the description clear and effective to the TT reader, a careful restructuring is needed as in '*This pillar, within which the electric lifts operate, penetrates the floors of the building*'.

Suggested Version:

The hall is a thousand square metres in area, with a huge pillar in the middle built of metal supports and plated with thick glass. This pillar, within which the electric lifts operate, penetrates the floors of the building.

Example [9]

Source Text:

قطعت أرض الصالة المصنوعة من لدائن زجاجية صلبة، وسرت بجذائي المطاطي إلى أحد المصاعد. كانت المقاعد البلاستيكية الملونة في أرض الصالة فارغة في مثل هذا الوقت، تنسكب عليها أضواء مصابيح مدفونة في السقف.

First Translation:

I crossed the hall floor made from solid glass plastics, and walked with my rubber shoes to one of the lifts. The colourful plastic seats in the hall were empty at such time, on which do pour lights of bulbs built in the ceiling.

Second Translation:

I crossed the hall floor made from solid glass plastic blocks, and walked in my rubber shoes to one of the lifts. At this time the coloured plastic seats in the hall, onto which light from the bulbs recessed into the ceiling poured down, were empty.

First Translator's Comments: no comments

Second Translator's Comments: no comments

Final Translation of Both Translators:

I crossed the hall floor made from solid glass plastic blocks, and walked in my rubber shoes to one of the lifts. At this time the coloured plastic seats in the hall, onto which light from the bulbs recessed into the ceiling poured down, were empty.

Reviser's Version:

I crossed the hall floor made of solid vitreous plastic and walked in my rubber shoes to one of the lifts. At this time the coloured plastic seats in the hall were empty, and light from the bulbs recessed into the ceiling streamed down onto them.

Reviser's Comments:

My use of vitreous and not glass reflects the original Arabic text. Other changes are an attempt to render the English text a little less laboured.

Native Speaker's Impression:

Impression One:

The light 'streaming' onto empty seats is a pointless comment. Are the blocks, glass or plastic, plastic or glass and so what? Again I take issue with the word choice 'blocks' and 'recessed'. The second sentence in both examples is too long.

Impression Two:

'solid glass plastic' in version 1 is very confusing.

Impression Three:

'solid glass plastic blocks' ????? even the 2nd one is strange. What is 'vitreous'? Instead of 'at' this time, 'this time'. Both read odd. Seems like both translators want to stick to the source text at the expense of a clear description of what the ST has described.

Final Version:

I crossed the hall floor made of solid vitreous plastic and walked in my rubber shoes to one of the lifts. At this time the coloured plastic seats in the hall were empty, and light from the bulbs recessed into the ceiling streamed down onto them.

Researcher's Comments:

In rendering the third sentence كانت المقاعد البلاستيكية الملونة في أرض الصالة فارغة في مثل هذا الوقت, although the original relational process [identified: (البلاستيكية الملونة في أرض الصالة) + process of being: كانت + identifier: فارغة], is reflected in the TT, the emphasis is shifted towards the circumstantial, i.e. the time adverbial '*at this time*' of the relational process in the TT, whereas in the ST the emphasis is on the identified, i.e. '*seats*'. Syntactic choices play vital roles in giving various degrees of importance to the different parts of the message (cf. Shen 1987: 195). As such, the time adverbial '*at this time*' acquires more importance than its counterpart in the original when it is foregrounded. In this regard, Baker (1992: 192-130; emphasis hers) rightly comments:

Meaning is closely associated with choice, so that the more obligatory an element is, the less marked it will be and the weaker will be its meaning. [...] putting a time or place adverbial, such as *today* or *on the shelf*, say, at the beginning of the clause, carries more meaning because it is the result of choice: there are other positions in which it can occur.

Suggested Version:

I crossed the hall floor made of solid vitreous plastic and walked in my rubber shoes to one of the lifts. The coloured plastic seats in the hall were empty at that time, and light from the bulbs recessed into the ceiling streamed down on them.

Example [10]

Source Text:

أسفل الأرضية الزجاجية كانت قاعة المطابع باتساع الصالة العليا، ينفذ إليها من منافذ خارجية خاصة، وتتصل بها أقسام التوضيب والتجليد، ومخازن الورق، وورشة التصليح الميكانيكية، ومرأب العجلات الصغيرة التي تنقل الورق والكتب المطبوعة عبر ممرات أرضية.

First Translation:

Below the glass floor erected the printers hall which is as spacious as the upper hall, and can be accessed through special outside outlets, to which are joined the departments of arrangements and bookbinding, store of papers, the mechanical repairing workshop, and the garage of mini vehicles that carry paper and printed books across the corridors of the floor.

Second Translation:

Below the glass floor was the hall of the printing presses which is as spacious as the upper hall, and can be accessed through special outside passageways, to which are joined the processing and bookbinding departments, the paper stores, the mechanical repair workshop, and the garage for the mini vehicles that carry the paper and printed books along the corridors of the floor.

First Translator's Comments: no comments

Second Translator's Comments: no comments

Final Translation of Both Translators:

Below the glass floor was the hall of the printing presses which is as spacious as the upper hall, and can be accessed through special outside passageways, to which are joined the processing and bookbinding departments, the paper stores, the mechanical repair workshop, and the garage for the mini vehicles that carry the paper and printed books along the corridors of the floor.

Reviser's Version:

Below the transparent floor was the hall of the printing presses, which is as spacious as the upper hall, and can be accessed through individual outer passageways, to which are joined the processing and bookbinding departments, the paper stores, the mechanical repair workshop, and the garage for the mini vehicles that carry the paper and printed books along the floor's corridors.

Reviser's Comments:

As mentioned above, in the original text the floor is not made of glass, hence my use of transparent. Individual outer preferred to special outside.

Native Speaker's Impression:

Impression One:

Far, far too wordy. Better the narrator give us a map to find our own way around. Anyway, why is he providing such ordinary details?
The red words add or detract nothing from overall understanding and impression of both texts.

Impression Two:

'the corridors of the floor' sounds better. It is sounds more like literature when we use -s for people.

Impression Three:

'hall of the printing presses' odd? 'The hall where the printing presses were'.
How come the translator uses the present tense and not the past?
If it is connected to the previous passage it should be past.
Outer-outside or 'individual passageways accessible from the outside' 'to which are joined' sounds strange, 'to which ... are joined' sounds smoother.

Final Version:

Below the transparent floor was the hall of the printing presses, which is as spacious as the upper hall, and can be accessed through individual outer passageways, to which are joined the processing and bookbinding departments, the paper stores, the mechanical repair workshop, and the garage for the mini vehicles that carry the paper and printed books along the corridors of the floor.

Researcher's Comments:

- a) The length of the sentences and thematic progression should be taken into account. As stated by the first native speaker, it is too wordy and the readers need a map to find their own way around. The long sentence in the final version lends itself to three sentences, thereby facilitating the reader's task in understanding the text, on the one hand, and reflecting the structuring as well as thematic progression of the original text on the other.
- b) Attention should be paid to verb tenses. In the ST, a combination of both past (or perfect) tense, expressed by كانت and present (or imperfect) tense, expressed by verbs such as تنقل, تتصلل, ینفذ is used. However, the emphasis in the original sentences is on continuity and permanence rather than completion of actions. As such, it can be argued that the present tense is more appropriate throughout this passage. Such a shift in aspect from a perfect tense to an imperfect tense should be taken into consideration by the translation controller as it does produce a change in time reference and continuity, which in turn will affect the pragmatic communicative effect.

Suggested Version:

Below the transparent floor is the hall of the printing presses, which is as spacious as the upper hall. It can be accessed through individual outer passageways. It is joined to the processing and bookbinding departments, the paper stores, the mechanical repair workshop, and the garage for the mini vehicles that carry the paper and printed books along the corridors of the floor.

6.4 Concluding Remarks

1. Despite the huge number of steps and procedures that have been taken in our proposed approach (i.e. opening a dialogue between the two translators on the one hand and between the two translators and the reviser on the other, revising, proofreading and editing, obtaining a native speaker's impression and so on), still subjectivity imposes itself here and there, particularly in prioritising the competing elements. This is because translators, revisers and editors among others usually rely on their linguistic, communicative and translational competence as well as their ideology, social and religious background, and these are different from one person to another. This is in line with Al-Rubai'i (1996: 54) who writes: "Given the fact that no two individuals have identical knowledge, linguistic or non-linguistic, one should not expect that the receiver would grasp, interpret and respond to all the producer's over- and under-tones".
2. As for sending the final version, or, at least, a part of it, to a native speaker who has no access to the SL to go through it and provide the person in charge of quality control with his/her general impression, it has been shown that such a proposed step is approved of by the two publishers to whom the questionnaire was sent. However, some important points should be taken into account to guarantee the effectiveness of such a step. These are 1. how seriously the selected readers take the matter, 2. whether the selected readers appreciate literature in general and foreign literature in particular, and 3. whether they are well-trained in decoding and, consequently, appreciating the world experience conceptualised in the SL and then mapping it linguistically in their own language in line with their cultural environment. This, in particular, requires them, in the first place, to comprehend the processes of the events and their developments in the SL cultural environment and, then, imaginatively to compare them to corresponding events and their developments in a particular activity but in a different cultural environment, i.e. their own cultural environment. So, the readers, in general, and the selected readers in this study in particular, rely heavily on

their reaction in such an exercise. Failing to do so may indicate that they “may not have a complete understanding of the community being represented or, indeed, may have preconceived notions about the particular society that are quite at variance, if not in conflict, with the realities of the situation” (Hall, personal communication). Even in a very successful rendering, we do not necessarily expect readers to react in a similar way as the original receivers for whom the ST is originally intended. However, such a reader-based procedure is still used as a measure of a good translation by some people and companies (cf. Ali 2006).

3. It has been shown from the data analysis that the steps proposed and discussed in Chapter Four, such as selecting the ST, testing the first-time translator, opening a dialogue between those involved in the process of translation at its macro-level, proof-reading, revising and editing, obtaining a native speaker’s impression and so on are not of equal importance to the quality of translation. For instance, having a qualified translator, who is a native speaker of the SL, to translate the text first and a qualified translator, who is a native speaker of the TL, to act as a second translator as well as a reviser would reduce the amount of effort exerted and the time spent when applying all the suggested steps on the one hand, and produce a competent translation on the other (see the 'final translations of both translators' in translating the third and fourth texts in this chapter).
4. It has been shown that the translation controller or project manager when evaluating the final version should have a translation as well as evaluation competence. This accords well with the EN-15038 European Quality Standard for Translation Services, paragraph 3.2.3, which stipulates that the evaluator/reviewer, in addition to having the same competences that a qualified translator should have, such as translating competence, linguistic competence, textual competence, research competence, cultural competence and technical competence (see Chapter Three: 36-37), should 1. have translating experience in the field under consideration, 2. be objective and 3. be able to distinguish between errors, be they linguistic, translational or strategic, and stylistic preference.

5. It has also been shown that the practice of translation quality is a never-ending activity, and differs from one person to another (according to his/her linguistic, translational and communicative competence as well as his/her background) and from one perspective to another (be it a translator, publisher, editor, TL reader, researcher and so on).

6.5 Summary

In this chapter, the validity of the approach proposed in the previous chapter has been empirically verified by comparing two sets of texts. The first set contains two texts translated first by an Arab translator, and then re-translated by an English native speaker with a mastery of Arabic, without paying any attention to the steps discussed in Chapter Four. The translations of these two texts were separately analysed by utilising a list of eight areas of action, viz. issues related to language, consistency, accuracy, completeness, comprehension, strategy, style and presentation (see Chapter Five for more details).

As for the translation of the other two texts, they were sent back along with the source texts to the first translator to approve the second translator's work. To ensure objectivity and in an attempt to facilitate their task, the first and second translators as well as the revisers of these two short stories were provided with the same list of questions utilised by the researcher in analysing the translations of the first two texts. A dialogue was also opened by the two translators on the one hand, and between the two translators and the reviser on the other. Further, another assessment procedure was taken when the drafts of the translated texts, namely the translation agreed upon by the two translators and the reviser's rendering, were sent to proficient native speakers of English. Each text was sent to three native speakers.

It has been shown from the data analysis that the translations of the first set of texts have proved in most of their parts neither accurate nor adequate. They suffer from a great number of linguistic errors and consistency-related errors as well as stylistic deficiencies that need to be avoided by opting for another style-based translation, not to mention the strategy related errors. Thus, they are not adequate, competent translations. Further, it has been shown that the steps proposed and discussed in Chapter Four are not of equal importance to the quality of translation. With regard to the translations of the second set of texts, they have proved in most of their parts that they are accurate and adequate. They do not seriously suffer from any major errors, deviations and so on. However, some points

need to be taken into consideration to produce a better translation. The most striking issue is the length of the sentences. It seems that those involved in the process of translating the texts are subconsciously influenced by the length of the original sentences and the way in which they are presented in the ST.

In the next chapter, some overall concluding remarks suggested by the study and some recommendations will be discussed.

Chapter Seven: Concluding Remarks & Recommendations

This study is set out to answer a number of questions with the overall aim of identifying the factors that influence the translation quality assurance of literary works, in particular fictional narrative texts translated from Arabic into English. The aim of the study, as stated in Chapter One, is to 1. give a detailed description of the process of translation from a perspective of translation as a business, 2. work out a systematic approach to (self-) assessing translation process at its macro-level and 3. provide literary translators, revisers, editors, translation project managers and/or publishers with practical steps that would ensure the quality of the translation process at its macro-level. Thus, the research questions which are raised to this end are:

1. What are the main types of constraints imposed on the translators?
2. Are there certain steps that should be followed by publishers, translation quality controllers and/or translation project managers? What are they?
3. By taking the appropriate steps, can subjectivity be cancelled or, at least, kept to a minimum?
4. Are these steps of equal importance to the quality of translation?

In Chapters Two and Three, focusing on the translator as a crucial element in the translation process by adopting a practical and psychological point of view, the translation process at its macro-level is envisaged as a set of constraint-motivated strategies. Dealing with the text at hand, translators encounter a great number of constraints. Some of these constraints are driven by the text *per se* while others come from outside. Chapter Two tackles the constraints that emerge from outside the text. They are classified into three main types: 1. extra-linguistic constraints, such as cultural constraints that have a macro nature, the purpose of translation, power of patronage, the intended readership, the generic conventions, discoursal constraints and text-typological constraints, 2. translator-related constraints, such as competence, ideology, idiolect and fear, and 3. norm-imposed constraints. In Chapter Three particular attention is paid to text-driven constraints, such as language-related constraints, textual constraints, cultural constraints with a micro

nature, communicative constraints, pragmatic constraints, semiotic constraints and stylistic constraints.

Interestingly enough, although these constraints restrain translators' hands, limiting their scope of freedom in dealing with the text concerned, they enhance the creativity of the translation act inside them. Therefore, they should not be seen in a negative light.

In Chapter Four, the translation process is envisaged as a dynamic activity, not a process performed by the translator only. From a perspective of translation as industry, it is divided into three main phases, namely: 1. pre-translation, 2. translation and 3. post-translation. More importantly, each level of these three phases of the translation process requires those involved in the whole project to take certain steps that correspond to each level's requirements with a view to ensuring the quality of the translation process that hypothetically leads to the quality of the product. It has been shown that steps, such as 1. selecting the ST on the basis of local impact, 2. testing the translator, in particular the first time translator and 3. taking into account marketability at the phase of pre-translation are fundamental for translation quality assurance. Similarly, steps such as 1. opening a dialogue between the first translator and the second translator (if there are two) on the one hand, and the two translators and the reviser on the other, 2. obtaining a native speaker's impression and 3. revision, proof-reading and editing, are important to the assurance of translation quality.

More importantly, in order to control consistency in the workflow and establish a frame of reference on the one hand, and in an attempt to distance ourselves from any sort of randomly-achieved work, keeping spontaneity and subjectivity to their minimum, on the other, all parties involved in the process of translation at its macro level were provided with the same list of the eight areas of action that are related to:

1. Language-related issues;
2. Consistency-related issues;

3. Accuracy-related issues;
4. Completeness-related issues;
5. Comprehension-related issues;
6. Style-related issues;
7. Strategy-related issues; and
8. Presentation-related issues (for more details, see Chapter Five: 142-144).

In Chapter Six, the validity of the approach proposed in Chapter Five has been empirically verified by comparing two sets of texts. The first set contains two texts translated first by an Arab translator, and then retranslated by an English native speaker with a mastery of Arabic, without paying any attention to the steps discussed in Chapter Four. The translations of these two texts were separately analysed by utilising the list of the eight areas aforementioned. With regard to the translation of the other two texts, they were sent back along with the original texts to the first translator to approve the second translator's work. To ensure objectivity and in an attempt to facilitate their task, the first and second translators as well as the revisers of these two short stories were separately provided with the same list of the eight areas of action utilised by the researcher in analysing the translations of the first two texts (see above). A dialogue was also opened by the two translators on the one hand, and between the two translators and the reviser on the other. Another assessment procedure was also employed when the drafts of the translated texts, namely the translation agreed upon by the two translators and the reviser's rendering were sent to a selected group of native speakers of English.

7.1 Main Findings of the Study

1. It has been shown that in order to ensure the quality of the translation product, one has to ensure the quality of the translation process by taking certain steps.
2. There are certain steps that should be followed by publishers to ensure the quality of the translation process that would lead to the quality of the translation product. It has been shown that steps, such as selecting the ST on local impact, testing the translator, in particular the first time

translator and taking into account marketability at the phase of pre-translation are fundamental for translation quality assurance. Similarly, steps such as opening a dialogue between the first and second translator (if there are two) on the one hand, and the two translators and the reviser on the other as well as obtaining a native speaker's impression, revision, proof-reading and editing are important to the assurance of translation quality.

3. It has also been shown that in spite of the number of steps and procedures that have been taken in our proposed approach, the elements of subjectivity can never be avoided, either in the actual act of translating done by the translator him/herself or in the stage of post-translation done by the reviser, proof-reader, editor or translation quality controller. As people are different in perceiving world reality, in their tolerance to the pressure exerted on them, in their reaction to such pressure, and in their beliefs, feelings, cultural background, ideologies, attitudes, mentality, idiosyncrasies, experiences and skills, such a selection among available strategies is subjective rather than objective, being attributable to translators' ideology, idiolect, competence, experience, skills and social and religious background. In this regard, Al-Rubai'i (1996: 56) rightly comments that

the elements of subjectivity can never be avoided neither in monolingual communication nor in bilingual communication involving translation. But the presence of subjectivity should not annul the necessity of translation criticism [...].

4. With regard to sending the final version, or, at least, a part of it, to native speakers who have no access to the ST to go through it and provide the translation quality controller with their general impression, it has been shown that such a proposed step is approved of by some of the publishers to whom a questionnaire was sent. However, as stated in the concluding remarks of the previous chapter, some fundamental points need to be taken into consideration to guarantee the effectiveness of such a step. These are 1. how seriously the selected group of readers

- takes the task of expressing their opinion on the translated texts, 2. whether the selected group of readers appreciates foreign literature, and 3. whether they are well-trained in appreciating the series of events and their developments in a certain social activity in one culture and accommodating these events in their own cultural environment.
5. It has been shown that each publisher has its own way of selecting the source text. Some of them, being influenced by market forces, poetics of translating from Arabic, their own ideologies and so on encourage literary works that are in line with the existing stereotypical representations conjured up in the mind of the Western readers towards the Arab/Islamic world. (cf. Abuelma'tti 2005: 174-175). Others, on the other hand, base their selection on literary quality or local impact.
 6. The translator should be tested in particular the first time translator, regardless of his qualification.
 7. The person in charge of quality control should have a translation as well as evaluation competence. In order to have the first competence, s/he should have the competences that a qualified translator should have, such as translating, linguistic, research, cultural and technical competences (see Chapter Four for more details). However, in order to have an evaluating competence, s/he should be as objective as possible, should have translating experience in the field under consideration and should be able to distinguish between errors and stylistic preference (cf. the EN-15038 European Quality Standard for Translation Services, p. 7).
 8. Translation quality can be ensured via a systematic approach to self-assessing translation process at its macro level.
 9. Concerning the question raised earlier in Chapter One whether these proposed steps are of equal importance to all selected publishers, it has been shown that the selected publishers in this study do not pay attention to fundamental steps such as revision or opening a dialogue between the two translators on the one hand and between the two translators and the reviser/proof-reader/editor on the other.

10. Each publishing house should have its own professional native speakers to express their impression about the overall translation.
11. The final shape of the translation is determined by both verbal constraints, i.e. the text-driven constraints (such as language-related constraints, textual constraints, cultural constraints (micro-level), communicative constraints, pragmatic constraints and semiotic constraints), and non-verbal constraints (such as cultural constraints (macro-level), purpose of translation, generic conventions, intended readership, power of patronage, master discourse of translation, text type, discoursal constraints, norm-imposed constraints, translator-related constraints and so on). It has been shown that non-verbal constraints play a vital role in determining the final shape of the TT as do verbal constraints.
12. The relationship between the constraints imposed on the translator and the strategies available is not a one-to-one relationship, but rather the strategy is sometimes a result of more than one constraint.
13. Any departure from the expected norms is due to the conflict of the constraints imposed on the translator, resulting in the domination of one constraint over another. As such, all types of constraints, not only norms as Toury (1995) and Chesterman (2000) claim, work side by side to motivate translators to select the most appropriate local strategy among available ones.
14. It has also been concluded from the data analysis that the actual practice of translation quality differs from one person to another, according to his/her linguistic, translational and communicative competences as well as his/her background, skills and experience. As such, quality can be judged differently from different perspectives – quality from a critic's perspective, quality from a TL reader's perspective, quality from a publisher's perspective, quality from an editor's perspective and a quality from a researcher's perspective.

7.2 Recommendations

1. The systematic approach offered in the current study is confined to the quality assurance of translating narrative fictional texts from Arabic into English. It is recommended that the systematic approach proposed herein be applied to translating from English into Arabic.
2. In an attempt to distance ourselves from any sort of randomly-achieved work, keeping spontaneity and subjectivity to their minimum, it is also recommended that all parties involved in the translation process at its macro level should be provided with the same list of issues in order to control consistency in workflow and establish a frame of reference. They should concern themselves with all issues that would improve the quality of the translated text, such as language-related issues, consistency-related issues, accuracy-related issues, completeness-related issues, comprehension-related issues, style-related issues, strategy-related issues and presentation-related issues.
3. Academically, it seems fundamental that universities pay more attention to literary translation by offering specialised courses. Courses should not focus only on the traditional methodologies of teaching translation that concentrate on text-typologies, but should give full consideration to discourse analysis. This is because discourse analysis provides translation students and translation teachers with resources for making reasoned decisions objectively on the one hand, and for justifying these decisions on the other. In a similar vein, since translation is multidisciplinary, translator training programmes must cover not only proficient language command in both source and target languages, but must bring together knowledge and skills that belong to different disciplines, such as revision, editing, documentation and desktop publishing.
4. It is greatly recommended that universities should recruit expert practitioners instead of bilingual teachers to teach translation. Expert practitioners can contribute to the teaching of translation, alongside academics with a good grasp of the theoretical knowledge of the subject.

Unfortunately, most universities in the Arab world still recruit English teachers to teach translation. This is because bilingual teachers, whatever communicative competence they have in both languages, cannot understand translation procedures and problems as well as understand what is expected from translators in realistic situations.

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Arabic Source Texts and Translations

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Appendix 1: Questionnaire for Native Speakers

Dear Sir,

This questionnaire is part of a Ph.D thesis entitled “**Quality in the Translation of Narrative Fictional Texts from Arabic into English for the Purposes of Publication**”. It is designed to collect information for the said study about the translation quality assurance. It is concerned with analyzing and evaluating the translations suggested by the two translators in question with the ultimate aim of helping (other) translators and/or publishers produce better translations in the future.

You are kindly asked to fill in this questionnaire. Your participation is highly appreciated by the researcher who would like you to take the time you need to express your impression, as your answers will be the core of this study.

The researcher hereof assures you that all the personal information provided is confidential.

In expressing your opinion, you may or may not consider the following: **ambiguity, well-formedness, acceptability, idiomaticity, authenticity, contemporaneity, intelligibility, readability** among others.

To facilitate your task, you may find the following questions of use:

1. Is there any expression that does not make sense to you, or strike you as unusual?
2. Is there any **metaphorical expression** that causes a comprehension problem to you?
3. Are there any **cultural expressions** that cause comprehension problem?
4. Is there any **syntactic anomaly**?

1- Age:

- Below 20
- From 20 to 30
- From 30 to 40
- From 40 to 50
- Over 50

2- Nationality:

3- Affiliation:

4- Job Title:

5- Educational Level: (High school/BA/MA/PhD)

6- Are you interested in literature? Yes/No

7- Are you interested in Arabic literature? Yes/No

Appendix 2: Questionnaire for Publishers

Pre-micro level of translating (i.e. steps/methods that should be taken by the publisher before the act of translation which should be done by the translator):

1. ***How do you select the source text?*** This leads to the second question:
2. ***Do you take into account the marketability*** (i.e. how the translations are going to read, given the target language culture, and how the target reader will respond to them? And, accordingly, you may tailor your selection of the source texts to live up to the target readers' needs and the market demands?
3. To pinpoint the translators' linguistic, translation and analytical competence and their literary appreciation as well as their capability of dealing with the cultural, pragmatic, linguistic asymmetries between the interfacing languages, to mention but a few, ***do you test your translators, or you rely on the translations sent in his/her proposal when approaching you?***
4. ***Do you normally obtain the original author's/publisher's permission? Or do you rely on the translator to do so? Or what?***
5. ***Could you summaries your steps/methods that precede the act of translating, i.e. before the translator starts his/her actual job?*** This leads to the following question:
6. ***Do you sometimes receive a translation in which the translator has taken the necessary steps, such as selecting the source text, obtaining the permission, etc.?***

Post-micro level of translating (after receiving the draft of translation):

1. ***Do you have a source text native speaker to work with the translator as a mediator/facilitator/hidden translator*** if the translator is an English native speaker?
2. If the translator is an Arab, ***do you open a dialogue between him and the proof-reader/reviser and/or editor regarding the amendments made after his/her job to be approved?***
3. ***Do you have separated stages as proof-reading, revision and editing or are the three stages done by the same person with a certain title?*** If you have a different situation? (Please do not hesitate to mention).
4. ***Do you use any checking system to reduce the amount of error?***
5. ***Do you have certain assessment criteria that could be followed by those involve in the process of translation*** (i.e. the translator/proof-reader/editor/reviser/language-checker, people in charge of translation control (publisher/series editor), etc?
6. ***Do you send a part, or the whole, of the final translation for a native speaker who has no access to the source text to provide you with his/her general impression?*** Or do you do it differently? Here, the native speaker means any person who tastes and appreciates literature whether s/he is a member of the company or an outsider.

Appendix 3: Response of Company One

Pre-micro level of translating (i.e. steps/methods that should be taken by the publisher before the act of translation which should be done by the translator):

1. **How do you select the source text?** Novels are recommended to us by translators, critics, etc. and reviewed by our advisory board, which recommends for or against translation. This leads to the second question:
2. **Do you take into account the marketability** (i.e. how the translations are going to read, given the target language culture, and how the target reader will respond to them? And, accordingly, you may tailor your selection of the source texts to live up to the target readers' needs and the market demands? Generally we try to select in terms of literary quality or local impact; in a few cases we might decide that a given book, despite local popularity, will not resonate well with a wider international readership because its concerns/expression are particularly regional.
3. To pinpoint the translators' linguistic, translation and analytical competence and their literary appreciation as well as their capability of dealing with the cultural, pragmatic, linguistic asymmetries between the interfacing languages, to mention but a few, **do you test your translators, or you rely on the translations sent in his/her proposal when approaching you?** We always request a sample translation from first-time translators. We review this sample for faithful understanding of the original text and for clear, comfortable expression in English: our goal is always a *literary* rather than a *literal* translation.
4. **Do you normally obtain the original author's/publisher's permission? Or do you rely on the translator to do so? Or what?** Yes, we make two contracts for every translated book: one with the author or author's agent; one with the translator.
5. **Could you summaries your steps/methods that precede the act of translating, i.e. before the translator starts his/her actual job?** A book is selected for translation; we find a translator who wants to take it on, and if that person is a first-time translator we ask for and review a sample translation; with a translator lined up, we make a contract with the author; with the author contract in hand we make a contract with the translator; we agree a delivery date with the translator. This leads to the following question:
6. **Do you sometimes receive a translation in which the translator has taken the necessary steps, such as selecting the source text, obtaining the permission, etc.?** No.

Post-micro level of translating (after receiving the draft of translation):

7. **Do you have a source text native speaker to work with the translator as a mediator/facilitator/hidden translator** if the translator is an English native speaker? No. The translation is treated as any other

manuscript for publication: it goes through our standard copyediting and proofreading process, with editorial queries addressed to the translator where necessary.

8. If the translator is an Arab, ***do you open a dialogue between him and the proof-reader/reviser and/or editor regarding the amendments made after his/her job to be approved?*** There is no difference in the process whether the translator is a native speaker of Arabic or of English.
9. ***Do you have separated stages as proof-reading, revision and editing or are the three stages done by the same person with a certain title?*** If you have a different situation? (Please do not hesitate to mention). As with any other manuscript published by the AUC Press, a translation is copyedited by one person and proofread by somebody else: having at least two different sets of eyes going through the whole manuscript helps to reduce errors.
10. ***Do you use any checking system to reduce the amount of error?*** As noted above, in #3.
11. ***Do you have certain assessment criteria that could be followed by those involve in the process of translation*** (i.e. the translator/proof-reader/editor/reviser/language-checker, people in charge of translation control (publisher/series editor), etc? Once accepted, the translation is treated by the copyeditor and the proofreader as an original English manuscript — they are not concerned with checking accuracy the translation: this is a matter of trust between the publisher and the translator, based on the sample translation (in the case of first-time translators) or experience of working together (with experienced translators).
12. ***Do you send a part, or the whole, of the final translation for a native speaker who has no access to the source text to provide you with his/her general impression?*** Or do you do it differently? Here, the native speaker means any person who tastes and appreciates literature whether s/he is a member of the company or an outsider. This role is filled by the copyeditor and the proofreader, both of whom are native speakers of English, who do not refer to the source text.

Appendix 4: Response of Company Two

Pre-micro level of translating (i.e. steps/methods that should be taken by the publisher before the act of translation which should be done by the translator):

1. *How do you select the source text?*

We make our acquisitions decisions by several different processes. We do not have a board of directors (as non-profit presses do) or formal arrangements with outside readers, and all decisions are made in-house, by our publisher and editorial department. Our publisher reads Arabic fluently (it is his first language); often he will simply read a novel in Arabic and commission its translation into English. He may be pointed toward particular novels with some input from translators, the work's author or other prominent writers, foreign publishers or agents, or other colleagues who recommend particular works to him/us. In other cases, a novel may come to us with a sample (or even full) translation, and those in the editorial department who do not read Arabic will confer as well about the novel and potential translators for it. Quite often projects come to us directly from a translator, who has translated a portion or sometimes the whole manuscript, and presents us his or her translation. When we are considering works translated from languages for which we do not have readers (i.e., other than Arabic), we must rely on sample (or full draft) translations and supporting material supplied by translator, author, foreign publisher or agent, or other informal recommendations we may have received (from writers or translators we know, or from academics or colleagues in the field). It is possible and not uncommon for us to sign works that we have not read in full (because we are unable to read the original).

This leads to the second question:

2. *Do you take into account the marketability* (i.e. how the translations are going to read, given the target language culture, and how the target reader will respond to them? And, accordingly, you may tailor your selection of the source texts to live up to the target readers' needs and the market demands?)

This question seems to me to have two parts, to do with the original and with the translation. Above all, we make our decisions on the merits of the work, with some necessary considerations of what is feasible for us financially. We pride ourselves on taking risks on works that we love but that aren't necessarily easily marketable; but of course it's true that we aren't able always to take every single risk that might interest us, since we must also stay in business. Our backlist for fiction has done well through the years, particularly through university course adoptions, and we don't have to rely on new works to be "blockbuster" successes; they can do modestly well and that's enough. Many of them will prove very successful over the long term; we have a long-term investment in all our books, and pride ourselves on this as well, rather than (as larger houses so often do) abandoning excellent books if they don't sell well enough in the first year. We have an excellent reputation in publishing fiction translated from Arabic, and most of our translations from the Arabic do

sufficiently well for us sales-wise; our other translations or novels may prove a little riskier. We do not discriminate between more marketable/commercial and experimental novels in Arabic, but publish what we are interested in. Our own tastes as an editorial department are diverse, and the two imprints, Interlink Books and Clockroot Books, embody somewhat different tastes (though, we like to think, complementarily). We never edit a translation of a novel to make it more “marketable” in English; we agree with those translators, critics, and academics who would consider that a very questionable motivation. Our editing process is a literary, not a commercial, conversation.

3. To pinpoint the translators’ linguistic, translation and analytical competence and their literary appreciation as well as their capability of dealing with the cultural, pragmatic, linguistic asymmetries between the interfacing languages, to mention but a few, ***do you test your translators, or you rely on the translations sent in his/her proposal when approaching you?***

We do not have any sort of test (nor can I quite imagine one) to measure translators as you describe. We rely on proposals, our own experience in the field and our knowledge of and relationships with translators in making these decisions, and also actively seek to make connections with new translators; we welcome submissions from translators who are new to us. Occasionally it’s the case that we commission samples from several different translators to see who is the best fit for a particular work (sometimes a number of translators have been interested in a writer through the years—sometimes we have samples from different translators available without commissioning them, for instance, short stories, etc., by a particular author that have been published in English literary magazines). Sometimes, as I mentioned, a work will come to us with a translator “attached” to it, either because he or she has already translated a portion of it, or because he or she has a relationship with the author or some other connection to the work. All final decisions about the translator are ours to make, although obviously if a work comes to us through a translator or with a substantial portion already translated, we are likely to go with that translator—though one may decide to seek out the rights to the work but perhaps find another translator, if that’s amenable to whoever owns the rights.

4. ***Do you normally obtain the original author’s/publisher’s permission? Or do you rely on the translator to do so? Or what?***

If we are commissioning a translation, then we seek out the rights from the start. If a work is submitted to us by a translator, then he or she must have previously secured permission to translate the work from whoever owns the rights (this permission may be granted exclusively, to a single translator, or nonexclusively, so that multiple translators may be working on the same project, or the same writer’s work, and submitting their translations to different publishing houses—all that depends on whoever owns the rights, not on us of course). In all cases, the rights to the work and to the translation are contracted for separately—even if the work comes to us completely translated, we must separately contract with the author (or agent or publisher,

whoever owns the work's English-language rights) and with the translator in order to have the right to publish the translation in English.

5. *Could you summaries your steps/methods that precede the act of translating, i.e. before the translator starts his/her actual job?* This leads to the following question:

Perhaps I've answered this question, above? We read the original text and/or samples and supplementary materials, and commission a translation. Or, the translator seeks out a project, receives permission to translate it, and translates either a sample or a full MS and then submits it to us for our consideration.

6. *Do you sometimes receive a translation in which the translator has taken the necessary steps, such as selecting the source text, obtaining the permission, etc.?*

Yes, as described above. It's important to note that a translator receiving permission to translate a work and submit it to publishing houses for consideration is not of course sufficient for the work to be published; in order to publish the work in English the English-language publisher must purchase the rights from the work's author or his or her agent or publisher. It may be that the translator has the necessary permission to submit to us, but we as a publishing house are not able to reach a mutually satisfactory agreement with whoever owns the rights to the work.

Post-micro level of translating (after receiving the draft of translation):

1. *Do you have a source text native speaker to work with the translator as a mediator/facilitator/hidden translator* if the translator is an English native speaker?

No. It's true that many (though certainly not most) translations are co-translations, with a native speaker and English speaker working together; we have published a number of co-translated works (and there are many famous examples of partner translators, of course). But it would not be common practice for us to find an outside native speaker to review the translated text. Our publisher can review or be consulted about any translation from the Arabic, and most translators who are native speakers of English have resources by which they research any particularly complex questions that arise. I wouldn't say that in general the best translator is necessarily a native speaker of the source language—that could be the case, but could easily not; extraordinary proficiency in the target language is essential, for the translation to read as a fully realized work in the target language. Some people in fact will argue that the most important thing is to truly be fluent in the target language. Of course there are many opinions on all this, but certainly no hard and fast rule.

2. *If the translator is an Arab, do you open a dialogue between him and the proof-reader/reviser and/or editor regarding the amendments made after his/her job to be approved?*

I'm not quite sure what you mean? The nationality of the translator would never seem relevant. Our editorial process is always a dialogue; we do not make significant editorial changes without the participation/agreement of the translator (this is standard contractually). The translator has final approval. If the author is deeply involved in the translation and its editing, then sometimes the author and translator together have a sort of final approval, although the translator should be given final say on the English. (Different projects have very different processes in this regard, depending on whether the author speaks English and how involved he or she may be in his or her translations. Some authors work closely with their translators and are consulted throughout the editing process; some are not involved at all.)

3. Do you have separated stages as proof-reading, revision and editing or are the three stages done by the same person with a certain title? If you have a different situation? (Please do not hesitate to mention).

Our manuscripts go through three basic stages, as is usual: manuscript editing, which is the largest-scale conversation, in which substantive edits may be discussed; copy-editing, which focuses on small corrections, standardization of style and grammar choices; and proof-reading, which focuses on correcting any remaining errors and formatting issues. If a manuscript is extremely polished, then we may effectively begin with copy-editing. These stages are usually performed by two to three different people.

4. Do you use any checking system to reduce the amount of error?

The system above is its own checking system—the manuscript and the proofs are read multiple times by several different readers, and we follow procedures to check and double-check changes and reduce errors.

5. Do you have certain assessment criteria that could be followed by those involve in the process of translation (i.e. the translator/proof-reader/editor/reviser/language-checker, people in charge of translation control (publisher/series editor), etc?

I'm not sure how to answer this—there aren't set assessment criteria; rather just the editorial principles and processes that we all follow and the years of experience that we draw on as editors and publishers and that we rely on our translators to draw on in their work. Let me know if you're wondering about something more specific?

6. Do you send a part, or the whole, of the final translation for a native speaker who has no access to the source text to provide you with his/her general impression? Or do you do it differently? Here, the native speaker means any person who tastes and appreciates literature whether s/he is a member of the company or an outsider.

No, our editorial process takes place in-house; we are confident in our own impressions of a work. We're a trade press, not a university press, and don't have a university press's peer-review process (which, after all,

seems more fitting for academic rather than literary works). The translation will be read (one hopes!) by many outsiders—critics, academics, etc.—once it’s published, and they can have their say in reviews...